THE ART-JOURNAL.

LONDON, DECEMBER 1, 1853.

THE *Editor of the* ART-JOURNAL *discharges, for the* Fifteenth *time, his annual duty of addressing his subscribers, in prefacing the fifteenth volume of that work.*

In reviewing the labours of the past year, he is justified in cherishing the hope, and the belief, that they have been productive of good; and that he has maintained for the Journal the high position it has so long occupied in public favour.

The Engravings, it may be admitted, have not been of invariable excellence; but he trusts it has been borne in mind that it was necessary to redeem the pledge he gave to the late Mr. Vernon, to engrave the whole of the pictures presented by him to the nation; an arrangement which was communicated to the subscribers at the commencement of the series.

The "Vernon Gallery" will, however, be completed during the year 1854, *and among those yet to be issued are several of the best of the collection; for examples the "Peace" and "War" by Landseer, the "Hamlet" by Maclise, "The Saviour Prophesying over Jerusalem" by Eastlake, the "Grape Gatherers in the South of France" by Uwins, the "Dame's School" by Webster, the "Hall at Courtray" by Haghe, the "Lord William Russell" by Johnston, the "Finding the Body of Harold" by Hilton, &c. &c. The Editor, therefore, knowing that these works cannot fail to give universal satisfaction, hopes by their aid to reconcile subscribers to the introduction of such as may have been otherwise; and that when concluding the series of* 150 *engravings of the "Vernon Gallery," he will have performed his duty to the public on the one hand, and on the other, to the munificent donor of the collection, by whom he was intrusted with the task.**

The "Vernon Gallery" will be succeeded by a collection of infinitely greater importance and value. The Editor will soon be in a position to announce the new series, which is destined to give a higher character and a more universal interest to the ART-JOURNAL.

With respect to the general conduct of the ART-JOURNAL, *the Editor trusts, with some degree of confidence, that his labours to advance the cause of Art, and to stimulate the progress of Art-Industry, have been appreciated. The only peculiar feature of the past year is the introduction of the Illustrated Report of the Exhibition in Dublin. This undertaking was commenced, and carried through under the belief that it might be beneficial to Ireland, while promoting the purpose of Art generally; so much of the object has been, undoubtedly, accomplished; although as a speculation for profit it was never expected to "answer," according to the commercial and remunerating sense of the term.*

With respect to the future—as in regard to the past—the Editor hopes his subscribers will confide in his assurance, that all which energy and industry can do in combination with judicious and liberal expenditure, shall be done, in order still further to extend the influence of this Journal, and to augment its power of advancing the true interests of Art, in all its manifold ramifications; earnestly and zealously aiding the movement which during the last ten years has been so essentially promoting the welfare of Art in these Kingdoms.

Protected and encouraged as THE ARTS *in Great Britain have been, by the example and patronage of Her Most Gracious Majesty and His Royal Highness Prince Albert, (whose unostentatious fosterage is as yet comparatively little known to the world,) their prosperity has been gradually but surely advancing. Already, abundant proofs are evident of the practical results of the Great Exhibition of* 1851, *upon every branch of British manufacture; in several of the Arts of Industry, we are now competing with rivals, against whom, but a few years ago, competition appeared hopeless; a pure and healthy progress is apparent in all our manufacturing districts; with the realisation of the present is united a certainty of augmented perfection hereafter; those who have compared—as it is our especial duty to do—the state of British Art-Industry to-day with its condition only a very few years back, will feel that to His Royal Highness Prince Albert we are mainly indebted for these advantages, and such observers in giving expression to the feeling the belief calls forth, will not consider that to be adulation which is only gratitude.*

This prosperity refers not alone to the Industrial Arts; the Art of the Sculptor is at length receiving aid and encouragement, while that of the Painter has never been, in this country, so unquestionable. Every British artist of genius or intellectual power is full of "Commissions;" at the several Exhibitions of the last few years—of the past year especially—every picture of merit was "sold;" the visitors to the Royal Academy have largely increased; the minor Societies have proportionately prospered, and Art is attracting that general attention among all classes—the wealth of the Manufacturers largely aiding it—which cannot but result in increased benefits to the kingdom and in the enlightenment and refinement of its people.

Those who will turn back to our columns and trace the course of Art since the exhibition of cartoons at Westminster Hall, and the establishment of the "Royal Commission," under the auspices of His Royal Highness Prince Albert, will not continue sceptical as to the influence of that movement, followed up a few years afterwards by the Exhibition of Art-Industry of 1851.

Few can have watched the progress of Art so closely as we have done, during the last fifteen years, and without arrogance, therefore, we may demand some weight for our testimony. We say, without the fear of contradiction by any who will give the subject thought and consideration, that the last few years have been mighty in their influence for good, upon every department of Art, from the highest to the most humble, and in their effects upon the Artist, the Manufacturer, and the Artisan.

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4, LANCASTER PLACE, STRAND.
December, 1853.

* It may not be sufficiently known that the "VERNON GALLERY" is not only published in the *Art-Journal*,—it is issued as a separate and distinct work, with a view to meet the wishes of those who desire the series apart from the letter-press of the Journal. During the coming year this series will also be completed; the work is of larger size, and, of course, of larger price, than the *Art-Journal*.

THE GREAT IRISH INDUSTRIAL EXHIBITION OF 1853:

ITS GENERAL RESULTS.

IT appears as if it were but yesterday that a famine, unexampled in the annals of civilisation, desolated the sister isle. We still remember in all their fearful reality the heartrending accounts brought by every post of the sufferings of millions of our fellow-subjects: every rank prostrated, and every heart low: the landed proprietor ruined, the tenant in the workhouse, the poor dying of starvation, and all victims to the apathy, but destitute of the courage, of despair. The census of 1851 has revealed the awful fact that two millions of people perished during this sad interval; and the history of Ireland appeared destined to teach but one *morale*—that in the lowest depth of her degradation there was a deep still lower!

Little did we then imagine that Ireland possessed in herself the germ of renovation, and that in a short time, without any foreign assistance, she would not only rise superior to the sea of adversity, under which she was submerged for a season, but would occupy a position to which she had never attained in her most prosperous days. But it often happens in human affairs that at the very time we are most desponding we are in reality nearest to success. Such certainly was the case with Ireland, illustrating in a striking manner the native proverb "The darkest hour is that before the dawn."

The famine ceased almost as suddenly as it had begun. More than two millions of people had passed away; the rest—principally from the wildest and most unimproving parts of Ireland, began to emigrate to America; the Celtic Exodus commenced. New proprietors, often Englishmen and Scotchmen, took the places of those whom the Incumbered Estates Court dispossessed; and the bleak mountain sides of Connamara and Mayo soon became studded with smiling homesteads. With the infusion of new blood and intelligence, enterprise and industry began to prosper, and well paid wages, scattered happiness and plenty, where a short time before all was the reverse. This was an important era in Ireland's history, and now an opportunity was for the first time afforded of conferring lasting benefits upon her. Of this opportunity William Dargan was not slow to avail himself.

Mr. Dargan is at once an exponent and example of the altered state of Ireland. His whole history is a great moral lesson to his countrymen. Entering life with nothing but a good education, application, enterprise, and the highest character, he has shown to the world that Ireland is a country in which industry will always secure its reward. Others had written books to prove the fact, but Mr. Dargan gave a more practical illustration of its truth, showing at the same time that those who best know the value of money, and whose lives have been dedicated to the uses of industry, are ever the readiest to expend their hard-earned wealth with liberality when an opportunity offers of conferring a permanent benefit. Mr. Dargan saw that a spirit of improvement was abroad, and he determined to avail himself of it. The result was the Great Industrial Exhibition of 1853. We have no hesitation in saying that, were it not that the Crystal Palace, to a great extent, eclipsed the splendour of the Irish Exhibition, the latter would have been one of the most wonderful fruits of individual enterprise of modern times. Nor, in comparing the two together should we forget that the Crystal Palace reared its

stately form in the wealthiest country in the world, in its capital, under the auspices of its Sovereign, practically directed by the Prince Consort, with all the *prestige* and advantages of a Royal Commission; whilst the Irish Exhibition was erected in the capital of one of the poorest countries, and was planned, built, perfected, and carried to a successful issue by a few private gentlemen, differing widely in their religious and political creeds, in a country proverbial for the intensity of the civil and religious discords that had long reigned in every department; all the necessary funds being supplied by the patriotism of a single man.

The immediate object of the Exhibition was to confer material benefits upon Ireland, but there can be little doubt that the moral benefits will be still greater. From the first rude conception of the Exhibition, down to its final close, a uniform success has marked its progress. No promise was made by its directors that was not realised, and in this respect at least our Irish neighbours have a great advantage over their brethren at New York. At the commencement of the undertaking the 12th of May was fixed for the opening, and this promise was faithfully kept; whereas the opening of the New York Exhibition was so often postponed that the public confidence in its promoters was considerably shaken. This punctuality reflects the greatest credit on the managers of the Dublin Exhibition, particularly when we remember the difficulties against which they had to struggle in a country a complete stranger to works of this magnitude. In this project at least all the characteristic faults of Irishmen appeared to have vanished. Unanimity reigned in the committee among the officers and among the workmen. There were no politics, no divisions, no strikes, no want of efficient labour; and although the workmen knew well that the building must be completed within a specific time, and that if they "struck" for higher wages there was every likelihood that their demand would be successful, whilst from the scarcity of labourers there was no probability of their being superseded or reduced to want: yet there was no "turn-out." "I gave them good wages," said Mr. Dargan at a public dinner, "and they acted as Irishmen always do when fairly treated; they stood by me, and I will stand by them." The same punctuality marked the close of the building, and although a most influential deputation waited upon the committee to urge them to re-open it for a short time to give thousands who had not yet seen it an opportunity of viewing its varied contents, they manfully faced the unpopularity they were sure to incur, and refused to yield to the pressure from without, justly considering that the moral effect of the Exhibition would be weakened by such a vacillating policy.

The Exhibition was opened upon the 12th of May last, and remained open for six months. The total expense of erecting the building, obtaining steam and water-power, gas, &c., and generally the whole expenses, up to the opening, amounted as nearly as the present unsettled state of the accounts will permit us to judge, to about 73,000*l.*, of which sum nearly one-fourth was repaid by the sale of season tickets, and we may entertain confident hopes that the entire will be reimbursed by the money paid as entrance fees, and by the sale of the materials. The attendance averaged at first about 8000 or 9000 persons daily; of these about one-half paid at the door, and the rest were season ticket holders. During the last month the price of admission was reduced from one shilling to sixpence, and the result was immediate and gratifying. The attendance more than doubled, and the per centage of the middle classes, artisans, farmers, and labourers increased three or fourfold. Indeed it must be a matter of regret that the price of admission was not reduced to sixpence long before it was; one shilling was far too much in a country where the price of labour is often as low as sixpence, and seldom exceeds (in the south and west) eightpence or tenpence a day.

We must not, however, censure the people for what was too often the result of their poverty, and not of their ignorance or want of interest. But it is impossible to allude to this subject without expressing our regret at the false and narrow-minded policy that dictated the conduct of the Irish railway companies. The Exhibition was a great civiliser. It was intended to improve the people, to enlarge their understandings, to disabuse their minds of long-cherished prejudices, and to promote in them habits of industry and prudence. In effecting these objects it has been eminently successful, and the railway companies should have seen that it was their direct interest, even in a pecuniary point of view, to coöperate with Mr. Dargan in this great work. The English companies felt this during the "world's fair," but the Irish railway directors appeared animated by the more sordid motive of making the most out of the undertaking; and were more bent upon carrying tourists away from the Exhibition, than in bringing the people to it.

From the day the Exhibition opened to its close, a constant stream of visitors poured into Ireland from England and Scotland; the steamers frequently carrying upwards of three hundred, instead of the usual complement of fifteen or twenty; and the small number of vessels between the two countries formed in reality the only obstacle to a still larger influx. These tourists, after spending a few days at the Exhibition, generally travelled through the country, visiting the most picturesque parts of it, and mixing freely with the population. Most of the inns were filled with a constant succession of visitors, and thousands in the lower walks of life have learned to appreciate the kindness and liberality of the "Saxons," whom a few years ago they were taught to hate as tyrants and oppressors. And whilst we are convinced that our countrymen have left the most favourable impression behind them, in the wildest and most unfrequented spots, may we not also predicate with certainty that these "Saxons" have received a favourable impression of the Emerald Isle, and of its people,—generous, enthusiastic, impulsive, and full of genius, but not sufficiently possessed of that perseverance and constancy in labour without which industry can never obtain its reward.

Hitherto Irishmen have distrusted themselves too much. Whilst impatient of admitting their own inferiority in express terms, they have constantly depended upon others for the development of their industrial resources. English capital, energy, and enterprise, have been looked to as the principal promoters of every great Irish undertaking. But capital must be indigenous and racy of the soil. It must be created, and grow upon the spot round which it is expected to develope all the blessings of social progress. Mr. Dargan has shown that Ireland is not the *caput mortuum* she has been too often represented to be. He has shown that if Irishmen want capital to stimulate native industry and genius, it can be created. Their great Industrial Exhibition loudly proclaims these facts; and whilst rearing its graceful proportions in Leinster Lawn, and showing to Irishmen what one man, still in the prime of life, has effected in a few years,—a glance at the interior will convey a silent censure to those who mark the specimens of rich ores, marbles, clays, and minerals that still lie unproductive in the bowels of the earth, whilst the labour necessary to convert them into great sources of national wealth, pines in the union workhouses, or emigrates to foreign lands.

It is impossible however not to acknowledge with satisfaction that a new era is beginning to dawn upon Ireland; and the signal success of this great work, designed by Irish genius, presided over by Irish intelligence, erected by Irish skill and labour, paid for by Irish capital, completed upon the prescribed day, and finally closed after a most prosperous season, will not fail to animate the desponding and give new strength to the enterprising.

Never was such a noble spectacle of Irish industry and art—and shall we not add Irish patriotism?—presented to admiring crowds. The unequalled damasks and cambrics of the north, the bright and graceful poplins and tabinets of the metropolis, and the still more beautiful specimens of Limerick laces, sewed muslins, crochet work, embroidery, and imitation Valenciennes and Brussels laces, far surpassed anything visitors had expected to have seen from this lately famine-stricken land. The latter particularly were most interesting, for some of the most exquisite specimens of flowered muslin and laces, were from the cottages (or rather from the hovels) of people who had lived, following in the beaten track of their ancestors, upon the confines of civilisation, in a constant and often unsuccessful struggle between a miserable existence and absolute starvation. It was a gratifying sight, indeed, to see the intelligent countenances of the hardy tabinet weaver, and the gentler lace-factory girls, brightening as they surveyed the unique collection in the Fine Arts Court, and probably receiving an amount of practical instruction in design and taste, which they had never before had an opportunity of acquiring, and which may form the foundation of their future competence. The committee deserve great credit for departing from the rule laid down at the Crystal Palace in admitting paintings. Rarely, if ever, has so splendid a collection of ancient and modern pictures been opened to the public; and the Fine Arts Court was not only the favourite resort of the connoisseur and the educated, but it also possessed the most attraction for the middle and lower classes; nor was it possible to listen to the remarks that occasionally fell from some ill-clad mechanic, without admiring the natural taste and poetry the Irish possess. But the advantages of the picture gallery will not terminate with the pleasure it has afforded. The struggling artist has learned to remedy his defects, the designer has had his taste elevated, and Irish damasks, laces, muslins, paper-hangings, carved furniture and frames, and a variety of other articles, will yet display in more harmonious colouring, or chaster grouping, the value of those hours spent in the Fine Arts Court of the Exhibition.

In conclusion, the results of the Exhibition have removed many a prejudice that still lingered in the minds of Englishmen and foreigners. It has shown that the Irish possess steady perseverance and enterprise as well as genius; and that they are fully qualified to take their place among the most polished nations. It has displayed the excellence of many branches of native industry. It has opened a market abroad

for Irish manufactures, and by bringing under their notice many things with the use even of which they were not acquainted, it has stimulated exertion, by awakening the desire to possess, coupled with the determination to gain this power by industry and prudence. It has rubbed off from their minds the narrow prejudices of provincialism by bringing the people into contact with others of different temperaments and ways of thinking, and thus removed the greatest barrier to social improvement. It has shown them the excellence of some of their own manufactures, by placing them in juxtaposition with the choicest industrial products of the continent; and has made a people painfully afraid of foreigners, desirous to court unrestricted competition. It has shown their backwardness in other branches of manufacture, with the means of rectifying their defects. In a word it has done more in six short months to elevate the national character and to improve the people than anyone acquainted with the condition of Ireland could have deemed possible in as many years. *Esto perpetua!*

THE MEMORIAL OF THE GREAT EXHIBITION,

AND

THE STATUE OF PRINCE ALBERT.

It was well said by one of the speakers at the Mansion House, on the 7th of November, that the proposal to commemorate the Great Exhibition, and to place in Hyde Park a statue of the illustrious Prince to whom the world was indebted for the mighty impetus given to civilisation in 1851, came too late rather than too early. During the year 1852, the universal expectation was that "something would be done:" the year passed, and nothing was effected. We had reached the close of 1853, with a like result; and, of a surety, if 1854 had arrived without the suggestion of any such memorial, there never would have been any. A move in the matter was made by the late Lord Mayor of London: it could have emanated so fitly from no other person: in any other it might have seemed presumption; and he did it, not at the commencement, but at the close, of his official career—when the suspicion of personal motives was least likely to be urged against his interference. He has been very largely supported; a sum of 5000*l.* was collected before the project was publicly announced; aids will be received from all the leading manufacturing towns of England; and the result will be that subscriptions will be collected—sufficient to render the memorial worthy of the theme, the country, and the age.

It is very much to be regretted that the project has not been *universally* responded to; it would have been infinitely more graceful and satisfactory if no single voice had been raised against that which appears so entirely unobjectionable; for surely there can be no rational objection to any assemblage of persons meeting to subscribe out of their own private funds a sum of money for any purpose not unworthy, and which certainly has for one of its objects the decoration of the metropolis by another work of Art—London being justly reproached with having so few. The money is taken from no public fund: it deducts nothing from the national resources: it is not asked even from the "surplus,"—a portion which might with propriety have been devoted to preserve a lasting record of the circumstances under which that surplus was obtained.

But the project has been received by some parties, not only with indifference, but hostility; and those who have acted in promoting it have been treated with little less severity than they could have been had they planned a personal dishonour and a national degradation. The Times, with its mighty influence upon the public mind, has led the way in these attacks; the consequence cannot be otherwise than prejudicial as regards the issue contemplated. Opinions will be divided as to the propriety of the measure; but for its effectual carrying out there will be amply sufficient in those by whom it is advocated. In spite of asperity, ridicule, and abuse, the "memorial" will be erected—and that in a manner worthy of the cause and of the nation.

It is clear that no memorial of the Exhibition could represent public opinion without giving prominence to His Royal Highness Prince Albert—emphatically its founder: for although others had suggested the idea long before it was seriously entertained, it was merely an idea until His Royal Highness took the matter in hand. From him certainly emanated the proposal to render it a representative not of British resources only, but of the productions of the whole world; it was this proposal which gave to it an original and distinguishing feature; and ample testimony has been borne to his continual attention and indefatigable energy, by which a result was obtained, of which the most sanguine supporters of the project had not the remotest conception at its commencement or during the earlier stages of its progress.

We have not been called upon to place upon record the social virtues of his Royal Highness—the happy and invigorating example he gives to all classes—his services to many branches of national glory and wealth—his invariable readiness to sustain and promote any purpose that shall benefit his country;—in all ways he has earned and gained the respect and affection of every class and order in the realm, and the *Times* has ever been among the first to accord him honour. If there were no other grounds to justify a number of persons in subscribing to erect a statue of him, even these might, we think, suffice. But the purpose is more clearly defined; in commemorating the Exhibition, we associate with it the person but for whom there would have been no Exhibition, and consequently no memorial.*

But the objection of the *Times*, and of those represented by that powerful journal, is not to a memorial; it is only to A STATUE. At least the *Times* does not urge its arguments against any other description of memorial it might have pleased the public—or a section of the public—to decree. Had it done so, we might have reminded the *Times*—not of the unworthy and humiliating testimonial to Mr. Hudson, M.P., but of a testimonial to the conductors of that journal—honourably and bravely earned by exposing a system of commercial fraud, out of which arose large benefits to the commercial interests of this country: our memory, indeed, is full of occasions when in some shape or other, public benefactors have been publicly acknowledged and certified—of late years.*

In the "good old times," indeed, it was considered expedient to postpone all recompense to a public benefactor until his ear was deaf to the voice of the charmer. We have very often given a stone to a great and good man dead, who was in need of daily bread while living; there is a fearful list of sins of omission in this respect against nearly every generation of man; we have learned to be wiser, more politic, and more just. Our worthies who labour in the service of their country and mankind without by any means reasoning with the Irishman that they "will do nothing for posterity because posterity has done nothing for them," are now-a-days, stimulated to virtue by the knowledge that they will taste the sweets of praise, and obtain the recompence of gratitude while alive to enjoy them.

In the "good old times," too, the only persons who were considered worthy of posthumous honours, were the soldiers and sailors who fought our battles, with now and then a statesman, to whom a statue was decreed, provided he died while his party was in the ascendant. Of the true benefactors of mankind few took note; they died to be forgotten; half a century after his death, indeed, there is some talk of a monument to Dr. Jenner; and arrangements are at this moment "progressing" for a statue to Newton. Three centuries after his last proof was issued there was some talk about a monument to Caxton—which ended in nothing—and some day or other perhaps, there will be some talk of a statue to Winsor, who died neglected and in poverty in a foreign land; yet he it was who lit our streets and factories and houses with gas. The list might be extended very largely. Surely we are responsible to the present as well as to the future; surely he who has earned honourable distinction and gratitude, need not be told always to wait for his reward until he his dead—with but a very dim prospect that the hereafter will ever render it.

It would seem then that any mode may be adopted according to the view taken, except that which selects a work of the Sculptor. Already there are in various towns and cities of England, in public halls and institutions, painted portraits of the Prince: and not of the Prince only, but of many other living men, conspicuous for the discharge of some duty extensively beneficial:—ministers of state, judges, mayors, conservative and liberal politicians. The portrait of Lord Palmerston has been painted for this purpose several times, and

* It seems to us the height of absurdity to argue with the *Literary Gazette* that the most fitting memorial to commemorate the Great Exhibition is the statue of Richard Cœur de Lion, *because* it is the work of a foreigner, and *because* "the success of the Exhibition was largely due to the interest and extraordinary energy with which it was supported by foreign countries." It is indeed something more than an absurdity to select as the record of that which was emphatically a triumph of Peace, a warrior whose fame is mainly derived from an unwise, wicked, and ruinous Crusade; neither can a reminder of the Lion Heart be very complimentary (even after the lapse of six centuries) to France and Austria, by whom he was entrapped, imprisoned, and betrayed.

* The conductors of the *Times* refused the offer of the London merchants to be reimbursed their expenses: nevertheless, a sum of 2700*l.* was collected: two scholarships were established at Oxford and Cambridge out of the fund: and the balance was expended in the placing *three tablets* to commemorate the facts—one in the Exchange of London, one at Christ's Hospital, London, and one in "some conspicuous part of the *Times* Printing Office." They record that at a public meeting, the Lord Mayor of London presiding, it was thus resolved:—"That this meeting desires to offer its grateful acknowledgements to the proprietors of the *Times* newspaper for the services they have thus been the means, at great labour and cost, of rendering to the commercial community throughout Europe," &c., &c. Surely, it is unnecessary to say that this Testimonial—a reward for public services, decreed at the Mansion House, the Lord Mayor presiding—was in all respects honourable to the *Times* newspaper: it is, and we hope will be for ages to come, a testimonial "more permanent, more costly, and more public" than a picture, and "as permanent, costly, and public" as a statue could be.

that of Mr. Cobden quite as often. We cannot find a single rational argument why the pencil should be thus continually employed and the chisel so very rarely; except that the one has been a custom and the other the contrary; the result of which is that the portrait-painter in England is always a prosperous gentleman, and the sculptor almost as universally a needy man. We have been taught by a most unwise and unfortunate prejudice, that sculpture is an art calculated only for busts and monumental tributes: consequently, such men of true genius and high intellectual powers as Baily, MacDowell, Foley, Marshall,—and others of whom we might name a dozen, — occupy humble dwellings beside the mansions in which portrait-painters live, and "enjoy" incomes that would badly recompense small tradesmen.* Custom is certainly against the practice of erecting statues to living men: there are precedents undoubtedly —but they are few. Of statues of "the Duke" no less than five were erected during his life-time; one at Hyde Park (opposite his own dwelling), one fronting the Exchange, one in the Tower, one at Portsmouth, and one at Glasgow. Mr. Foley is now finishing his equestrian statue of Viscount Hardinge. This statue is to be erected in India, by subscriptions raised there. We cannot at this moment call to mind many other cases in point; one to Sir Charles Metcalfe, late Governor of Jamaica, occurs to us; it was executed in marble (nine feet high) by Baily; the governor sate to the artist, and it was erected during his life-time, by the subscribers, on the scene of the labours they commemorated. But if a more decisive precedent be needed, surely there is one at hand. *A statue of Prince Albert in marble* (the work of the sculptor Lough), *stands in Lloyd's room at the Royal Exchange; it was placed there to commemorate the services of His Royal Highness in laying the foundation stone of the New Exchange.* We never heard a single objection against the so placing *this* statue; yet surely all the arguments against it were as forcible then as they can be now.†

Of *busts in marble* there are dozens to commemorate living men, placed in public institutions, and surely the difference between a statue and a bust regards only the size of the object.

If we turn to the countries of antiquity from which we have imported the Arts, we find the practice of erecting statues to living men of eminence, universal. Can there be any reason why, with competent artists, and reduced cost of production, it should not be equally so with ourselves.

But—writes the *Times*—"a statue differs from a picture inasmuch as it is more permanent, more costly, and more public." And on this ground only it is contended that a picture is to be sanctioned and a statue condemned. Surely, if the purpose of a picture be to record public services, to do honour to a public man, and to stimulate to virtue by acting as an example, the more "permanent" and the more "public" the better. We place a portrait under a roof and not in the open air, only because the material on which it is painted would be destroyed if exposed; yet when such portrait is placed, we do not put it in a corner but invariably select the most frequented part of the building it is to adorn—that the fact may be as notorious, and may act as a stimulus to noble emulation, as widely as possible.

For the difference in "cost," we contend it amounts to nothing. A statue is not much more expensive than a painting. Let the base for the support of the one go against the frame of the other; and a statue in marble or bronze will be found very little to exceed in cost that of a portrait on canvas. For the latter 800*l.* (often more) has been frequently paid. For each of the portraits in the Waterloo Gallery at Windsor Castle, Sir Thomas Lawrence received 1000*l.* We could easily supply many more cases.

The city, it is known, has commissioned six statues — the artists being Baily, MacDowell, Foley, Marshall, Thrupp and Lough—for which the city is to pay, for each 600*l.*; Baily received for his world-famous statue of "Eve at the Fountain," 600*l.*, and for the "Hunter" 400*l.*; Marshall received from the Art-Union of London, 500*l.* for his statue, in marble, of the "Dancing Girl Reposing;" and Foley 800*l.* for one of the great master works of the age, the group of "Bacchus and Ino;" to this list (which we do not trouble our readers by extending) we may add the commissions of marble statues for the House of Lords to the best British sculptors, at 800 guineas each.

These instances may suffice, but if the reader wishes for more, he shall have more. Especially, it is to be taken into consideration, that science has of late years, so much facilitated the production of statues, as very greatly to reduce the cost; statues are, in Germany, now very generally made of zinc, coated with bronze by the galvano process; a work thus executed is to all intents and purposes as good as if entirely of bronze; the design and model of the sculptor are unimpaired; the work is equally "sharp," true, and artistic; the only difference, in fact, regards the intrinsic value of the metal. The cost of a statue thus produced, would not, all matters included, exceed four or five hundred pounds. The Amazon of Kiss, thus executed may be purchased of M. Geiss, of Berlin, for, we believe, about 600*l.*, although we are aware he obtained much more for that which he exhibited in 1851.

All things considered, therefore, we believe the project under review may in many ways be of national value, if wisely and justly carried out. It may contribute largely to remove that prejudice which has been so long fatal in its influence on the art of the sculptor—an art that sadly lacks "patronage" in this country.

There is a large proportion of the public from whom the proposal for thus commemorating the Great Exhibition of 1851, and of associating with such commemoration a statue of his Royal Highness Prince Albert (the proposal amounting to no less and no more) will meet a cordial response, and their united contributions will effect the object worthily. Unfortunately, it has been more than insinuated that contributions are made from interested and selfish views—in a spirit of unwholesome adulation. This is unbecoming and unjust. British artists and British manufacturers and artisans, and not they only, owe a debt of *gratitude* to Prince Albert for very much of the improved position which Art now occupies—Fine Art and Art-Industrial —and they will no doubt rejoice at an opportunity of testifying the feeling that arises from an improved condition, very much of which may be traced to the influence and example of the Prince.

Meetings will no doubt be held forthwith in the leading manufacturing towns of England, Scotland, and Ireland, with a view to augment the subscription list. We call upon all those who have ben benefited in the past, or anticipate benefit to the future, AS A CONSEQUENCE OF THE GREAT EXHIBITION OF 1851, to coöperate with the committee to whom the charge of the testimonial will be confided.

* The exceptions are a few members of the profession who, strictly speaking, are not sculptors; who at all events, are not men of genius and intellectual power. These are manufacturers of sculptured works; they employ artists of ability to design, and men of skill to execute, and have command of capital to carry on extensive establishments. In the lottery of "open competition," the prizes very frequently fall to these gentlemen; they have leisure to attend to the game of chances, and they are not above considering the small points out of which "luck" generally arises—advantages in their favour which are rarely possessed by the true sculptor, who loves, and is absorbed in, his art, and whose mind is of too lofty a nature to study the means by which shrewd men of business achieve fortunes.

† It is an especial part of the project now a-foot for collecting money for the Dargan Testimonial in Dublin, to execute in marble the fine statue (by J. E. Jones) of that gentleman—of which a clay model was placed in the Dublin Exhibition—and to erect it in the garden of Leinster House—the site of the building which received the contributions of the world in the Irish capital in 1853. This proposal, we believe, preceded that of the Lord Mayor of London.

THE MADONNA AND CHILD.*

FROM THE PICTURE IN THE MUSEUM OF BERLIN.

Raffaelle, Painter. P. Lightfoot, Engraver.

THE works of the great painter of the Florentine school were certainly not so numerous as that any of them could, as we presume, be overlooked by his biographers, and yet we cannot find that either Vasari, Lanzi, or de Quincy, makes any mention of this picture. The omission is the more singular, inasmuch as it is generally considered to be executed in Raffaelle's best manner; but even had it been one of his least valued productions, anything from his hand can never be thought unworthy of notice. We presume, however, it is this picture to which Kugler refers in the following paragraph:—"In the highly-executed but very spirited picture from the Colonna Palace at Rome, and now in the Berlin Museum, the same child-like sportiveness, the same maternal tenderness, are developed to a more harmonious refinement."

De Quincy, speaking of the class of pictures by Raffaelle to which this example belongs, says, —"they were executed, in most instances, for private persons; they are of the number of those which, in Italy, are designated under the simple name of *Madonna*, and a copy of which, more especially in that country, has become as indispensable in every house as a crucifix. The manners of the country doubtless formerly presented at Rome, then, as now, innumerable models of mothers grouped with their children, and nursing them. Raffaelle has, therefore, beyond the charm of his pencil, little other merit in these lighter compositions than the choice of the most graceful attitudes before him, rendered, indeed, with a simplicity peculiar to himself, in the expression of infantine grace and maternal tenderness."†

This quotation seems to contain all that can, or need, be said respecting the picture before us; sweetness and simplicity of expression, and graceful forms are its distinguishing characters; there is little of religious feeling in the composition, while the "child" shows far more of its human nature than of its divine, a spirit of resistance rather than of "obedience in all things" to parental authority. Still the scene yet suggests something more than an incident of pure domestic life.

* We have considered it necessary, as our readers will find it elsewhere notified, to introduce a few engravings into this part, and some others of the *Art-Journal* that will be issued during the coming year, from pictures which are not in the Vernon Gallery; this course is adopted for two reasons—first, from our inability to get the Vernon series finished in time to issue them in regular consecutive parts; and, secondly, because there are not a sufficient number of pictures in the gallery, calculated for engraving, to fill up the year 1854. The year 1855 will commence with a most important series of engravings, of which due notice will be given.

† De Quincy's Life of Raffaelle. Translated by W. Hazlitt.

P. LIGHTFOOT. ENGRAVER.

RAFFAELLE. PAINTER.

THE MADONNA AND CHILD.

FROM THE PICTURE IN THE BERLIN MUSEUM.

PAINTED BY G. VIRTUE.

LONDON. PUBLISHED FOR THE PROPRIETORS.

THE GREAT MASTERS OF ART.

No. XXV.—HUBERT ROBERT.

This artist occupied a distinguished position, as a painter of architectural views, in the French school, during the latter end of the last century. He was born in Paris, in 1733, and was educated at the college of Navarre, being intended by his parents for the priesthood, but, even while pursuing his studies for the ecclesiastical office, it was quite evident that his inclinations were tending in another direction, the result of which was, that when, at the age of twenty-one, he had completed his terms, he was sent to Rome as the place where he could best study the peculiar department of Art to which his nature disposed him.

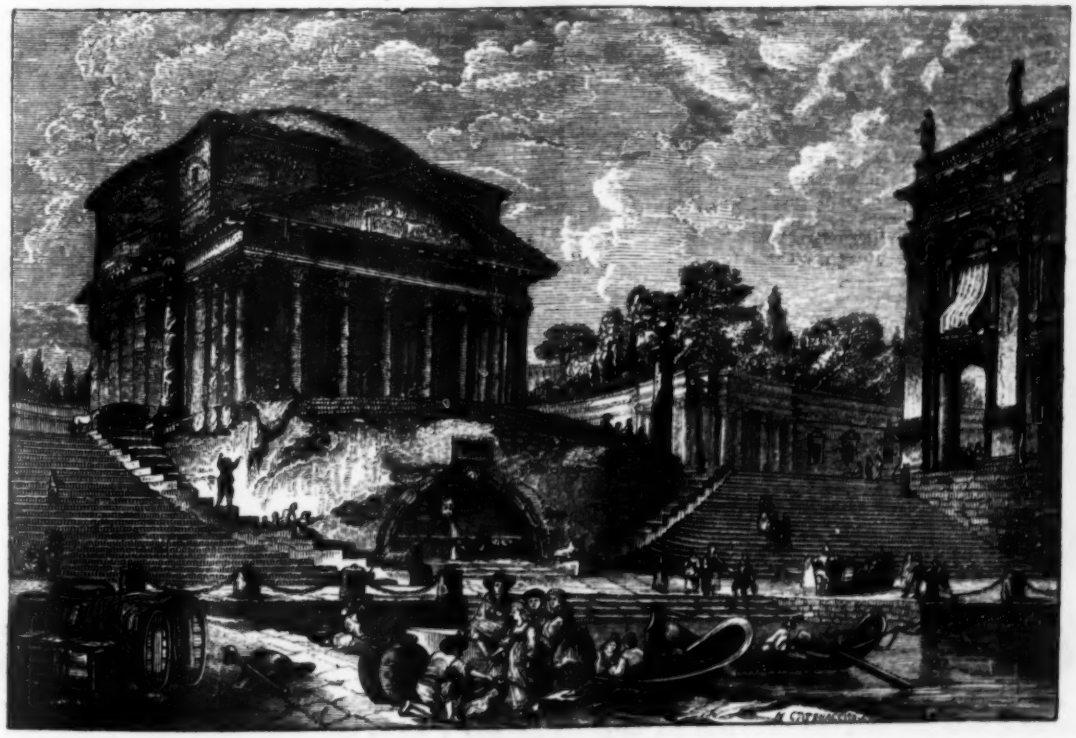
It does not appear that Robert at first studied under any master, but his pictures of the magnificent ruins of ancient Rome soon attracted great notice in the city. He afterwards entered the studio of the French artist, Notaire, who imparted to his pupil the free and bold touch which characterises his own works.

In the company of Fragonard, and of the Abbé St. Nou, the eminent amateur engraver, who etched many of Robert's designs, the latter visited Naples, Sorrento, Herculaneum, and several of the adjacent towns, where the three artists laboured most assiduously in their respective walks of Art, enriching their portfolios with a multitude of sketches,

RUINS AT ROME.

gathered from the scenery and objects with which Naples and its neighbourhood abounds.

Robert returned to Paris in 1767, taking with him a large number of pictures, which were exhibited in the *Salon* at the Louvre. Catherine of Russia tried to persuade him to pay a visit to St. Petersburgh, but the artist was too well satisfied



THE TEMPLE OF AGRIPPA AT ROME.

with the honours he was reaping at home to desire a change of any kind. He had been elected a member of the Academy, and the King nominated him Keeper of the Museum, and Director of the Royal Gardens. Robert died at Paris, in 1808, from an attack of apoplexy.

MEDIEVAL ART MANUFACTURES,

DRAWN FROM THE PICTURES FORMING THE WALLENSTEIN COLLECTION,

AT KENSINGTON PALACE.

In the *Art-Journal* for 1848 we gave a detailed account of a very interesting, and, in this country, unique collection of antique pictures belonging to the Prince Louis, of Ottingen Wallenstein. The collection was in the first instance sent to England at the instigation of His Royal Highness Prince Albert, in order that it might be seen by the English public, and to give the country an opportunity of obtaining it. In the early schools of Flemish Art, of which John Van Eyck may be considered the great founder, the luxury of the period in dress and ornament was probably never exceeded. The pictures of this epoch have fortunately preserved mementos of their costliness and design; they are replete with elaborated studies of accessories, including attire, architectural decoration, jewellery, goldsmith's work, furniture, and domestic utilities. The singular variety and, frequently, the beauty of form of these objects, make this class of pictures

a depository and authentic record of the ornamental Arts of the middle ages, it being unquestionable that the artists actually painted their accessories from the identical objects.

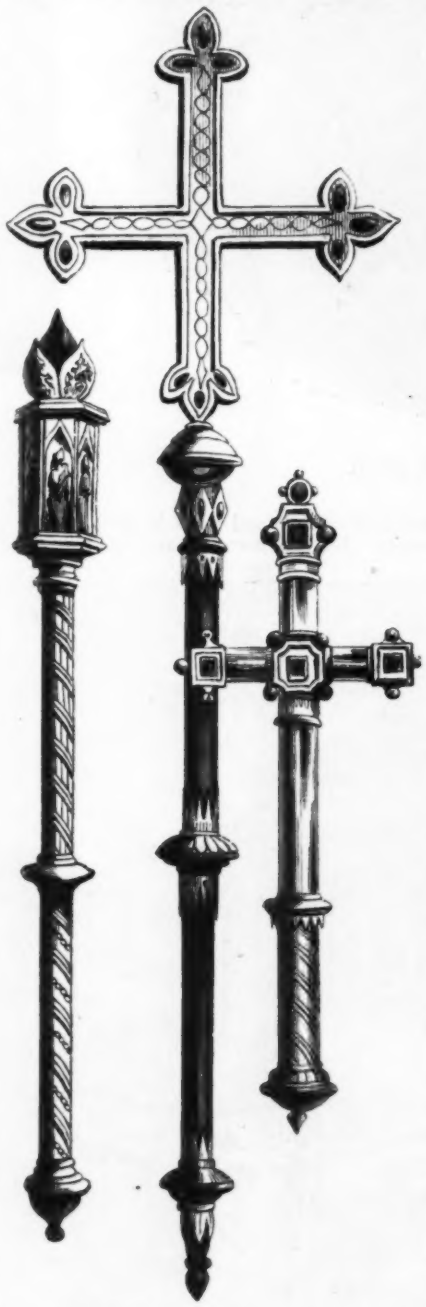
The first cut here inserted represents the vase of balsam carried by St. Joseph. The

vase is apparently of white Delft ware, with dark blue ornamentation on it. It is from one of the volets of an altar-piece, the central portion representing the Crucifixion, painted by Michael Coxie, and being No. 92 of the catalogue.

The next engraving is of a vase, also apparently of Delft ware, with blue configurations. It is placed in the foreground of the picture No. 100, described as being by an unknown master, representing the Salutation. The vase is filled with

roses and lilies, and is the ornament of a small oratory, covered with red velvet, indicating the abode of the Virgin.

The two engravings in this column are copied



from No. 61 of the catalogue, a picture with volets, representing the coronation of the Virgin by the Creator and the Saviour, in the presence of a host of saints and angels. It is attributed, we believe erroneously, to Memling, or his school, but as golden backgrounds were completely in disuse in his time, the picture is probably coeval with the school of John Van Eyck.

The first vase in this column is taken from a small picture, numbered 95 in the catalogue,

and presumed to be painted by an unknown master: the subject is the Adoration of the Magi.

The second and third vases are from a picture with volets, the central portion also pourtraying the Adoration of the Magi. It is numbered 95, and painted by John van Heemsen.

The vase introduced immediately below is from a corresponding volet of the picture of the Crucifixion, by Michael Coxie, before described as No. 91 of the catalogue. The vase is painted in red and black, with richly gilt ornaments.

The next is from a picture of the Magdalen holding a vase, and raising the lid, which is concealed by the position of the hand. The vase is of a brownish

metallic ground, with richly gilt ornaments; the medallion represents the death of Abel. The picture, numbered 72, is painted by John van Mabuse, cotemporary with Albert Durer.

The third in this column is from another picture by John van Heemsen, also of the Adoration of the Magi, No. 80 of the catalogue. It is a golden chalice, which one of the Eastern kings, richly attired in blue and gold brocade, offers to the infant Christ, seated in the lap of his mother.

The picture bearing No. 102 on the frame, is

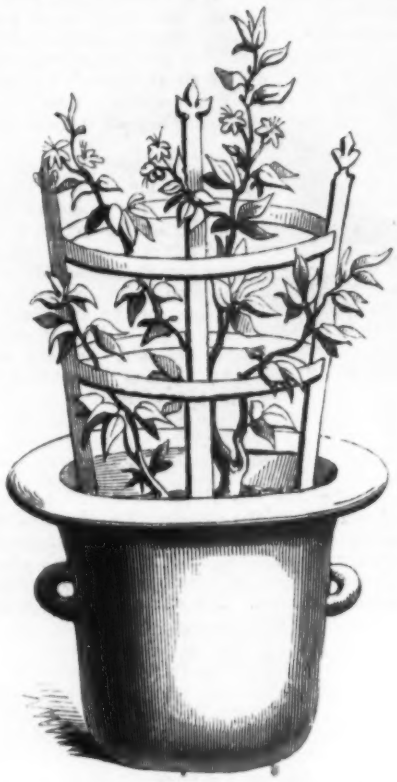
altogether omitted from the catalogue edited by Mr. Louis Gruner, for private circulation. It is a very elaborate production, full of detail; the engraving on the second column represents a kind of architectural pedestal standing in the background of the subject, which is the Holy Family in an apartment having a window-opening upon a landscape with a river and castle.

The two engravings on this column are from the

picture by Jan van Heemsen, No. 80, and are both taken from the same work as the third engraving on this page. The first, a globular shaped vase, is represented to be of a rich purple glass, with gold mountings, a bearded head forms the knob of the cover. The other engraving is of a

monstrance of high elaboration, held as an offering by one of the three eastern potentates in this oft-repeated subject of the Adoration of the Magi. This artist's works abound in suggestions of ornament applicable to a great number of industrial purposes well deserving of study.

The first subject engraved in this column is the very humble but universal one of a garden flower-pot, filled with the favourite pink. It occurs in an elaborate picture by Heinrich Aldegrever, a celebrated pupil of Albert Durer, and is No. 34 of the catalogue. The garden pot is merely an accessory to the subject of the Virgin



and Child in a garden full of flowers, blooming at the Holy Mother's feet.

The golden vase beneath is from No. 81, by John van Heemsen, of which previous mention has been made, and is another of the many varieties to be found in the pictures of the

Adoration of the Magi. They are almost endless in design, and frequently very elegant.

The key is from a picture, No. 67, of great importance and beauty, painted by Lucas van Leyden. It is held by St. Peter. St. Dorothea is the other figure in the picture; and the engraving above the key is a small wicker basket, held by the saint in her left hand, containing a variety of flowers.

William of Cologne, the painter of No. 51 in the Kensington catalogue, is believed to have flourished about the years 1370 to 1380. The chalice with the snake issuing, is held by the

figure of St. John in his left hand, and he appears to be exorcising the reptile by the right hand. The chalice is gilt, with black enamelled devices on the knob. The picture itself is an extraordinary specimen of early Art.

The preceding are but small examples of the

rich mine of patterns, forms, and other appliances to the industrial Arts; the arms, sword-hilts, armour, and helmets, are of infinite variety; the brocaded and embroidered dresses may be studied with great advantage, and in architecture the capitals, pilasters, and arabesques are of infinite

taste and variety. It is by permission of His Royal Highness Prince Albert, whose property they now are, that Mr. H. Mogford, F.S.A., was permitted to copy for us a few of these examples, in the hope of calling the attention of our designers to the fruitful source of information and instruction they offer. The collection was offered to the Trustees of the National Gallery, and refused without any inquiry as to its purchase.

The fifth and sixth engravings on this page

are from pictures in the great and extensive collection of Lord Northwick, in his gallery at Cheltenham. The former is from a picture of

the Adoration of the Magi, an undoubted picture by John van Eyck; and the other is a candelabrum, from a picture by Hugo van der Goes. The latter is the volet of an altar-piece.

PHŒNICIAN AND EGYPTIAN MONUMENTS IN MALTA.*

BY DR. CESARE VASSALLO.

EGYPTIAN PERIOD.

The fact of the Phœnicians settling in Malta is attested by history, but we have no similar evidence respecting the Egyptians. I am therefore led to suggest two questions,—whether the latter did ever actually come to Malta, and when. To the first question I may reply, by describing monuments which have been recognised as Egyptian by Münter, Della Marmora, Orioli, Lepsius, and by many others of equal authority, who have formed their opinion upon personal examination. All these monuments were discovered by accident in the various temples, and in different localities, some of them incapable of being removed or transported without a certainty of fracture. If it is true that monuments are the surest evidence of historical truth, I could not indicate any more satisfactorily decisive of the arrival of the Egyptians in Malta.

It remains to be seen at what period they probably came to settle there. In the first place, they may possibly have accompanied the Phenician colony, as Vossius was of opinion they came to Spain:—"Fortasse classis ea quæ in Hispaniæ coloniam duxit, non modo Phœnicibus, sed etiam Ægyptiis constabat." † In progress of time a fusion may have taken place of the Egyptian customs and usages with those of the Phœnicians, who by their numbers and relations had acquired the exclusive dominion over these islands, and eventually effaced the name of the Egyptians. In the second place, they may have come to Malta under the reign of Psammeticus, who from his cupidity, opened the ports of his kingdom to foreigners of all countries, and encouraged as much as possible traffic and commerce.

The Egyptians were not unused to the mercantile art; according to Huetius,‡ they had always the reputation of having introduced commerce into the world, in the person of Osiris and Mercury; they consequently readily seconded the impulse given them by the sovereign. They were likewise the most skilful pilots. Euripides says that the Greeks confessed having learnt from them the art of navigation. To what point then could such able merchants and skilful sailors better direct their course, and where could they more advantageously establish their commercial relations than in Malta?

This may have occurred probably about B.C. 650, when the Greeks ruled the island, who might have derived no few advantages from the arrival of the Egyptians. I shall not enlarge further upon this subject, but leave the reader to form his own opinion on the probabilities of the case.

CAVERN.

An object of considerable interest is the subterranean passage cut in the solid rock, and discovered in 1847 by Mr. Winthrop, Consul of the United States, and Mr. W. F. Lock of the Royal Engineers. This excavation is distant three-quarters of a mile S.E. from the Medina, in the district of Kasam-el-geuieni. It consists of three chambers, communicating with one another by passages. The one on the left, as seen from without, is the largest, being 35 feet long and 15 wide: the two others do not exceed 18 in length by 15 to 16 feet in width. Each of these apartments has an opening on the outside. The roof is parallel to the ground: the lines run generally straight, or intersect each other at angles: and all the forms are squat and pigmy. Some seats project from the wall, and there is a small square well or reservoir, ten feet across and two deep, excavated to contain water, of which there is never any want, supplied probably by some neighbouring source.

This cavern is situated under the brow of the hill, in a steep spot, difficult of access. The easiest entrance is by the chambers on the left; the two others are almost impassable, and are partly hidden behind some large pieces of stone. The internal space, thus narrowed and encumbered by large interposed walls,—the difficulty of access,—the precaution taken to conceal the other entrances, themselves arranged in a manner to render surprise difficult, but to facilitate flight—the seats, or rather beds, projecting from the walls—and lastly, all the care taken to be provided with water, are some of the many reasons which induce me to consider the cavern of Kasam-el-geuieni as a place of refuge.

The Rev. Mr. Margoliuth, who was induced to visit this spot, by the accounts of it which were published in the *Literary Gazette* of October 2nd, 1847, explored and gives a long description of it, arriving finally at the conclusion, that it was a place of worship of the primitive inhabitants of the island, probably Egyptians or Phœnicians. If this learned gentleman, however, had reflected on the prescribed forms of the Phœnician religious architecture, which avoids right lines, he would not have entertained any doubt in deciding between these and the Egyptians.

The Phœnicians, we may also observe, *erected*, and did not *excavate*, temples to their deities. The rocks of Phœnicia, and the hill of Bengemma are full of their *hypogea*; but their open temples rose towering in Tyre, Cadiz, Malta and the sister island.

MONUMENTS OF SCULPTURE AND PLASTIC ART.

The group representing the Egyptian Triad supported by a *thalamifera* was discovered by accident in the island of Gozo, in a lonely place, amidst a mound of stones collected there from time immemorial. It is executed in the stone of the country, and stands one foot two inches high, upon a pedestal half an inch high.

Osiris is seated, apparently upon a chair, or *cathedra*, in human form, with the head of Ibis, and having the mysterious Tau in the left hand. In his head is a small cavity, in which might have been fixed the usual crown or mitre. At his right hand sits Isis in a female form, with the cap or headdress, the hem of her dress covering the breast from one side to the other. She is dressed in a close garment, descending to her heels; and the small cavity on the top of her head indicates that at one time she had her usual ornament, the lotus flower. The child Horus stands in the middle with a large disc on his falcon's head.

The *thalamifera* which supports the chair, stands upon feet, covered with a light dress, and the head ornamented with a curled head of hair, not unlike that of the Egyptian woman which Montfauçon published (print 140, No. 9).

The sides of the pedestal, those of the listel or small square which supports the chair, and also the predella, are rich in hieroglyphics; on the shoulders also are cut mysterious figures.

Dr. Lepsius saw this monument, which he judged to be of a sepulchral character; he took an impression of the hieroglyphics, and promises an interpretation.

Sarcophagus of Terra Cotta.—Abela speaks of three Sarcophagi of terra cotta, which he preserved in his museum.* He gives a drawing of one of these, and says that it was found in 1621, in the district of Ghar-Barca, a place not very far from the Medina. The two others were similar to this; but none of the three has come down to us.

The Sarcophagus, of which I speak, resembles in the general form only those mentioned by our historiographer, and was found also in the district of Ghar-Barca, in 1797. There is reason to believe that in this part of the island the Egyptians had their principal necropolis.

This beautiful relic of antiquity is four feet eleven inches in length, and decreases in width from one foot eleven inches, to nine inches and a-half. The main circumference, taken across the breast—which is prominent to indicate the sex—is five feet, the smaller one three. The upper part serves as a covering to the whole length. The youthful face is modelled with much plastic skill; the eyes are flat, and not deeply cut, incised as in the Grecian statues, and the eyebrows indicated only by a smooth and delicate prominence. The toes of the feet are beautiful, and project from the dress which covers the body.

The only remains of the body of the maiden, which was enclosed in the sarcophagus, was a little dust, and a *plain* iron ring, which was perhaps placed upon her finger in pledge of affection by her lover.* It is well known that the Egyptians valued this metal highly; and the iron rings found in the Egyptian tombs prove that they were accustomed to place them on the fingers of the dead.†

To any one who looks for hieroglyphics upon our Sarcophagi, to stamp them as Egyptian, I should observe that this would be the same as to require the name of a person to be inscribed under his portrait in order to attest it. Moreover, neither upon two Sarcophagi of white granite found in the two great pyramids of Gizech, nor on the basin for the ablutions of Cheops, are there any kind of hieroglyphics. The same absence of the latter are also observable upon the two Lions at the entrance of the Campidoglio, the Osiris of the Barberini Palace, the obelisk before Santa Maria Maggiore, and that in front of St. Peter's; and yet it would never enter the head of any one to question the genuine Egyptian origin of these monuments.

It remains to be seen, why no embalmed body has ever been discovered in these sepulchral chests. The process of embalming requires many elements, which the nature of the Maltese soil, and the civil condition of the Egyptians resident there could not offer. The three classes of persons who were assigned to fulfil this funeral rite, belonged to the privileged caste of priests and physicians, who being sufficiently rich and at their ease in Egypt, remained themselves there, and never followed the colonists, whose condition was assuredly not comparable to that of the colonists of our times. Thus there was wanting the *scriba*, whose duty it was to mark the length of the incision to be made in the dead body; there was also wanting the *paraschite*, who, on the incision being made, instantly took to flight to escape stoning from the spectators; there was wanting also the person who had to remove all the intestines except the heart and kidneys; and lastly there was wanting the person who poured out the oil of cedar, myrrh, cassia, cinnamon, and the other fragrant substances.

In the absence of these assistants, whom their law prescribed to exercise their particular arts,—and at the same time destitute of such an abundance and variety of drugs, which were not to be procured in the island,—these ancient inhabitants contented themselves with depositing in Sarcophagi, which at least had the appearance of their mummy chests, the dead bodies of the most notable persons among them; being desirous of perpetuating in some manner their national usages, compatibly with the means which the island afforded.

I may here also recall the circumstance that Malta was never a wooded country; and that consequently it could not furnish large trunks of trees, adapted for excavation to contain dead bodies. The alabaster cave in the island of Gozo, moreover, was not discovered until the government of Despuig, and that of San Giuliano in Malta not until 1768; this small block of marble, however, may be passed over, and there only remains to choose between the common stone and potter's clay. The Egyptians with reason preferred the latter, as both more durable, and better adapted to the plastic art.

Among the bronze monuments is to be noticed a figure of an Isis, seated, broken off below the thigh, and without arms, which it once had, and which probably held the suckling Horus. She carries on her head a kind of basket, but not a tower, which would distinguish her as the turreted Isis, representing Cybele.

A figure of Harpocrates, in an attitude of

* Concluded from p. 224.
† De Origine et Progressu Idolatriæ, lib. i., cap. 34.
‡ Hist. du Commerce des Anciens.

* Agius speaks of another of the same form and material, which was found in the island of Gozo, near the church of San Francesco.

* "Etiam nunc sponsæ annulus ferreus mittitur, isque sine gemma."—Pliny, l. xxxiii., c. 1.
† Wilkinson's Manners and Customs of the Ancient Egyptians, vol. iii., p. 242.

silence, stooping to sit. It is very like the one of the Chevalier Fontaine, given by Montfauçon, vol. ii., plate 123, No. 4. The present one also bears on its head the immense load of amphoræ and glasses; but the horn which descends on the right shoulder is not the base of the machine, but simply the symbolical cornucopia.

Various figures of Osiris, one of which has two rings, by which to suspend it transversely. It may be remarked, that the Egyptians, who were eminently superstitious, chose from their Pantheon this as the tutelary divinity of travellers, and that the latter consequently suspended an effigy of it to their neck.

Some statuettes of terra cotta may also be mentioned, covered with green varnish, and ornamented with hieroglyphics, which used to be buried with the dead. These all resemble one another, except one, smaller than the rest, and from which the effect of time or the condition of the place has effaced the varnish and marks. A great number of these images are found in the various temples, and in different parts of the island, besides those in the possession of private individuals.

I must not omit, in conclusion, to notice the celebrated lamina of gold, found in a case of the same metal, near the Medina in 1694. The hieroglyphics with which it was covered might be compared with those of the Table of Isis. An account of this Egyptian lamina was given in the fourth "Raccolta delle Lettere Memorabili," in the Scientific Transactions of Lipsia, and by Montfauçon, all mentioning it as a relic of the highest importance.

DR. HUNTER'S

SCHOOL OF ARTS AND INDUSTRIAL SCHOOL AT MADRAS.*

In a country where there is such a general aptitude for Art, it will readily be supposed Dr. Hunter's school did not lack scholars. Pupils flowed in, not only from the neighbourhood, but from a distance. The number of applicants for admission was so great, that many were obliged to be refused admittance. It was, therefore, necessary to open a branch school at Vepery, and subsequently another branch at the Military Male Orphan Asylum. Both these establishments were placed under the superintendence of masters who had been instructed in Dr. Hunter's school. The course of instruction comprised geometrical and free-hand drawing; from the flat and from the round; from living plants and objects of natural history; from casts; and from plaster impressions of plants. To these studies were added lithography, wood engraving, etching, modelling from nature, casting in plaster, and pottery. These branches of instruction were at first superintended by Dr. Hunter himself, assisted by the gratuitous exertions of some of the first artists of Madras. Each pupil was formerly required to pay one rupee (2*s.*) monthly, but it has been recently proposed to reduce this sum to four annas (6*d.*) for each pupil per month. The materials, which are expensive in India, are found by the pupils. The design of the establishment being to promote the practical application of Art, the work of the pupils is directed to useful purposes, and, when sufficiently advanced, they receive remuneration whenever there is a demand for their labours. Besides this present advantage, the best pupils are certain of future employment, and receive tempting offers of situations as writers in government and other offices, long before Dr. Hunter, if he merely considered the advantage of his school, would be willing to part with them. This, indeed, is one of the most serious difficulties the Doctor has had to contend with, inasmuch as he lost the services of the pupils just as they were beginning to be useful.

The three schools now support seven East Indian and native masters, on monthly salaries varying from seven to seventy rupees. A good many of the pupils are also earning from five to ten rupees a month by copying pictures, drawing sketches, and assisting to illustrate periodical literature, for which the school is creating a demand.

In immediate connection with the school of arts is an industrial school, which promises to be of efficient service in developing the resources of India, and applying them to economic uses. Among the articles manufactured here, are glazed, painted, and encaustic tiles, bricks and tiles of all kinds, glazed ware for domestic use, copies of the transparent porcelain of Berlin, of which they had a few specimens to mend or copy, and small table ornaments, drawing and thick papers for the use of the scholars, made from the fibres of plantain, aloes, &c. Besides these are made statuettes, busts from life, and ornamental articles in white material. Dr. Hunter remarks, in one of his lectures, that in the composition of some of the more common descriptions of pottery, a number of minerals are used which in England would be employed only in the most expensive kinds. Attempts have been also made to improve the modelling and casting of native figures, toys, and table ornaments, and the services of a native carver in wood, and a toy-maker, were engaged, under the impression that they would be useful in several departments of ornamental modelling. The principal defects in the manufactures of India appear to arise from the solitary habits of working of the natives, and to their ignorance of the benefits to be derived from a division of labour, and the application of effective machinery. This knowledge they are beginning to acquire in Dr. Hunter's industrial schools.

We should mention that a museum has been opened in connection with the schools under the able superintendence of Dr. Balfour. Geological excursions in the neighbourhood of Madras also formed a part of the system of practical instruction in the schools, and on some occasions from forty to sixty persons took a part in them. The results of these excursions are stated in the journal.

The total number of scholars in the artistic department during the first three years was 472, in the industrial there were but 45, this limited number being a necessary consequence of the want of space, of which so much more is required than for the school of Art, and the inadequate means and appliances. As a proof of the success attending the industrial school, it may be mentioned that several applications have been made to Dr. Hunter from "up country stations" for native or East Indian potters to give instruction in the manufacture of improved kinds of pottery.

With regard to the merits of the School of Arts, it needs no other recommendation than the fact that even civilians and officers would gladly have enrolled themselves among the students, and that the senior pupils have been engaged as drawing masters in other establishments. We might mention also that, in consequence of the success of these schools, a wealthy native of Bombay has, at Dr. Hunter's suggestion, given 10,000*l.* as an endowment for a similar institution at Bombay, and that the students of the Madras establishment were lately engaged in making for the new institutions copies of drawings and casts.

In addition to the instruction given in the schools, lectures on subjects connected with the Arts were delivered by Dr. Hunter, who at the same time commenced the publication of "The Indian Journal of Arts, Sciences, and Manufactures," a work conducted with much ability and abounding in most useful practical information. In proof of the esteem in which it is held in India, it may be mentioned that portions have been translated into Tamil and Teloogoo. Nine parts have been issued, but we regret to observe that this most useful publication has been suspended for want of support.

The journal is illustrated with lithographs, etchings, and woodcuts. The designs are very characteristic, some of them we perceive from the signature are by the hands of Dr. Hunter, the woodcuts are executed by the pupils on Himalayah box-wood, which is found to be well adapted to the purpose.

We should not be doing justice to Dr. Hunter did we omit to mention that some of his pottery received a prize at the Great Exhibition, and that in addition to his multifarious labours he drew up the catalogue of the Indian minerals sent to the same Exhibition.

Thus favourably did the two schools progress for about three years, when Dr. Hunter applied to the government to be relieved from his medical duties in order to devote his entire time to the schools; but although the government did not think proper to comply with his wishes entirely, he received the appointment of medical store-keeper, which left more time at his own disposal. In the mean time a committee was appointed for the management of the industrial school, and the progress of the pupils was such, that it was thought advisable to apply to the government for assistance. The court of directors have accordingly sanctioned a monthly allowance of 500 rupees for five years, for the expenses incident to securing the services of a glaze-fireman and a good artist to instruct in drawing and designing, besides a grant of 6000 rupees for the purchase of machinery, models, casts, and studies from England, on the condition that the school should in a short time be made self-supporting. But this favour was accompanied with an ungracious refusal to release Dr. Hunter from his medical duties. The above mentioned sum has not as yet been claimed. In the mean time, Dr. Hunter's establishment is ordered to be closed, the medical board having interfered to say that their officers must be relieved from a portion or from the whole of their medical duties, if they are to be entrusted with a responsible charge like that of the superintendance of a school of Arts. Thus after nearly six years' unremitted exertions in endeavouring to create and diffuse a taste for the arts in India, and after considerable personal toil and pecuniary expense, after having taught the rudiments of several branches of the arts to nearly five hundred pupils, several of whom have obtained situations by their proficiency, after having established both schools on a sure basis, Dr. Hunter now seems himself on the point of being removed from the prosecution of his philanthropic undertaking, and the schools themselves in danger of being permanently closed.

We hope and trust this will not be the case. We cannot believe that the government would be so blind to its true interests, as to deprive itself or the institutions of the services of one so well qualified by his liberal and enlarged views, his knowledge of Arts and sciences, his talent for communicating instruction, his unwearied

* Continued from p. 282.

energy and perseverance, and his indefatigable industry, as Dr. Hunter. Our tenure of India is but a frail one; it is founded on conquest, not on the affection of the people. The Europeans and the Asiatics, though the races are mingled, do not unite; on the one side is rank and wealth,—on the other, are too frequently poverty and servitude. The one is said to be all energy, the other all apathy; this, however, is not the fact; the success of Dr. Hunter's schools has abundantly proved that neither the natives nor the East Indians are deficient in energy; that they are willing and able to work whenever work is offered them: we quite agree with the Doctor in his sagacious observation, that *the best way to incite the East Indians and natives to exertion, is to work with them and among them.* If more attention were directed to this point, we are satisfied the most beneficial results would follow. The good work has been most happily commenced in the Madras School of Art by Dr. Hunter. The study of the Arts, which so perfectly coincides with the disposition of the people, will, it is hoped, prove hereafter a bond of union, before which the prejudices of colour and caste will alike give way. It behoves then all who are interested in the prosperity of India, whether Europeans or natives, to give their unqualified and liberal support to the schools of Madras, and to use their most strenuous exertions to secure for them the inestimable services of their liberal and enlightened patron, supporter, and superintendant, Dr. Alexander Hunter.

OBITUARY.

MR. WILLES MADDOX.

We briefly noticed, some three or four months since, the death of this artist, at Pera, near Constantinople. Since that announcement was made we have been waiting for an opportunity of recurring to the subject, but have not been able to accomplish our purpose till now, chiefly from the absence of information on which reliance could be placed. Although our remarks now come rather late after his decease, Mr. Maddox was too excellent a painter for us to permit his departure from us to be accompanied by only a few lines of notice without comment. For several years past he was a constant and welcome exhibitor at the Royal Academy and the British Institution.

Mr. Maddox was born at Bath, in 1813; in his earlier life his talent attracted the attention of the late Mr. Beckford, of Fonthill Abbey, whose taste and judgment in matters of Art are too universally known and recognised to admit of the supposition that he would patronise aught of an inferior quality, notwithstanding his acknowledged eccentricities. For this gentleman Mr. Maddox executed several pictures of a high historical class, and in a manner far from unworthy of the subjects; the principal were the "Annunciation," the "Temptation on the Mount," and "Christ's Agony in the Garden." It was doubtless owing to his association with Mr. Beckford, the author of the gorgeous oriental tale of "Vathek," that the artist became interested in subjects borrowed from eastern life, which we remember among his best pictures, such as the "Snake Charmers," "Aïna Fellek, the Light of the Mirror," &c., and his portraits of distinguished Turks—Mehemed Pacha, the Turkish Ambassador, and of Halil Aga Risk Allah, &c. It was while in Turkey for the purpose of painting some portraits of the Sultan, who had sat several times to him, that a fever terminated his life after a very short illness. The honour awarded to Mr. Maddox by the Sultan was one which, we believe, was never before accorded to a European artist.

Among his principal works not already mentioned, we may refer to his "Beatrice Cenci seeking protection from the Count, her Father," the "Golden Age," "The Contadini's Last Home," "Naomi, Ruth, and Orpah." The portraits by Mr. Maddox were examples of truthful and vigorous painting, of which those of the Duke and Duchess of Brandon were most favourable specimens. Bath and its vicinity possess many of his best works.

MR. WILLIAM OLIVER.

The new Society of Painters in Water Colours has lost one of its most industrious members in this artist, who died on November the 2nd, in his forty-ninth year. His landscapes, chiefly of foreign scenery, painted both in oil and water colours, found many admirers, and not undeservedly so; but he painted too much to rise to the highest position in his art, although possessed of talent which, had it been more carefully nurtured, would have elevated him far above the rank his pictures now hold.

PIERRE-FRANCOIS-LOUIS FONTAINE.

This distinguished French artist died on the 10th of October last, at the age of 91, laden with honours and regretted by numerous friends. He began his career, in the Republic of 1793, by the monument erected to the memory of General Dessaix, placed on the Place Dauphine; subsequently the friendship and professional aid of the celebrated Percier gave him so much preponderance that it would be difficult to enumerate the numerous works they jointly produced. L. Fontaine enjoyed the favour of all the governments which have succeeded each other in France for the last sixty years; the Republic, the Empire, the Bourbons, Louis Philippe, the provisional government, and the present empire. He erected the Rue de Rivoli, the staircase of the Louvre, the Chapelle Expiatore; and he was the architect of the works at the Tuilleries. M. Fontaine was buried with all due honours at Père la Chaise; four discourses were delivered over his tomb by MM. Hippolite Lebas, Achille Leclere, Gauthier, and by our countryman Mr. T. L. Donaldson, correspondent of the *Institute*.

MR. SAMUEL WILLIAMS.

This artist! who for a long period held a foremost position among wood engravers, died on the 19th of September last.

He was born, in 1788, at Colchester in Essex, of poor but respectable parents, and at a very early age evinced a strong desire to become a painter, so much so that when only ten years old, he would rise at four in the morning, even by candlelight, to sketch and copy whatever he could obtain; so highly appreciated in his native place were these juvenile efforts that they were sought after by persons of taste and condition; the sketches which he made from nature, when he had somewhat more experience, are said to have exhibited much close and truthful observation. Notwithstanding so favourable a prospect of ultimate success, his father, considering the Arts but at the best an uncertain means of gaining a livelihood, apprenticed his son to a printer in Colchester. During the period of his servitude he taught himself to etch on copper; and a few proofs of woodcuts from a work entitled "Charlton Nesbit" falling into his hands, induced him to try his skill in drawing on wood and engraving his designs. It seems, however, that his master took no pains to foster the talent of the youth; but when his term of apprenticeship was expired, and he had left Colchester for London, Mr. Crosby, the predecessor of the eminent publishing firm of Simpkin and Marshall, who had met with some of these "'prentice works," engaged him to draw and engrave a series of cuts, to the number of three hundred, for a work in Natural History: Messrs. Harvey and Darton were also among the earliest of those who appreciated and found employment for Mr. Williams's talents.

In 1822 he finally settled in London, and among the principal works with which his name is associated, we may mention the illustrations to "Robinson Crusoe," Hone's "Every-day book," the "Olio," and the "Parterre," which were both drawn and engraved by him; the illustrations to Wiffen's "Tasso," engraved from drawings by the late H. Corbould; and those to an edition of Thomson's "Seasons," engraved from his own designs, and which exhibit some "exquisite little bits of English sylvan life."

In his earlier life Mr. Williams made some successful attempts at miniature painting, as well as in oil pictures; the latter he was especially desirous of practising, and it is evident he had great taste for landscape painting; but the demand upon his time for woodcuts was so constant that he found but few opportunities of indulging in anything beyond these. Though his talents have never been displayed in the pages of the *Art-Journal*, we know sufficient of them to be able to add our testimony in their commendation; the art of wood-engraving in this country has certainly lost in this artist one of its ablest followers. He has left sons who worthily tread in the footsteps of their father.

THE NEW CRYSTAL PALACE.

A visit, after a month's absence, to the enormous works at Sydenham, cannot fail to impress one with the great power effectively at work, constantly fashioning the gigantic idea toward perfection: while the attention of the visitor will be arrested by observing the unanimity of labour there visible; all are busied alike, however varied the work may be, and everything tends toward one great result. It is a singular sight to see an immense concourse of workmen streaming down what were once solitary lanes, as the hour for rest or refreshment approaches; a living tide of almost every grade in art or labour, British and foreigner. This cosmopolitan character is singularly indicative of the entire conception; and the arts of France, Belgium, and Italy, will be reproduced by the hands of their native *fabricants*, who all work cheerfully together within these walls of glass, peacefully and gaily for the general good. The stolid labouring of our matter-of-fact countrymen contrasts sometimes curiously with the more cheerful working of the foreigner, who will employ his mind and busy his fingers, but lightens the labour of both by a national song, in which his fellow-workmen will join with hearty relish. We think even this an useful lesson.

The framework of the building is now so rapidly approaching completion that a very short time will perfect it, and as the glazing and flooring proceed as that advances, before the winter sets in the workmen of the interior may "bide the pelting of the pitiless storm" undamaged. The great central transept and northern end are all that need completion. Beneath the flooring, on the garden side, the rapid descent of the ground has given space for the exhibition of machinery in motion. Casting a glance down this enormous gallery, the visitor will perceive that it is of sufficient magnitude to display a great number of machines, which will thus be very properly exhibited without in any degree interfering with the other attractive objects contained in the building. This sort of exclusiveness is well-judged, and will be duly appreciated by all the practical men who may visit this portion of the Exhibition.

The railway approach to the Palace is also in a state of considerable progress, so far as the necessary embankment and earthworks are concerned. It branches from the main line and will deposit the visitor within the grounds of the Palace beneath a covered way leading directly into the building. The busy employment of all the labourers is directed to this part of the project, and the mere shifting of innumerable cart-loads of earth from all parts of the grounds to aid in the formation of this line, and to perfect the immense reservoirs for fountains, &c., as well as to produce the proper levels for the walks, slopes, and parterres, is a work of enormous magnitude. There are in fact very few feet of ground surface in the entire park, which have not been removed or altered, while in some instances the quantity dug out to form reservoirs or construct mounds is perfectly surprising. The park is therefore essentially different in every way from what it was originally; for there is scarcely any portion of its surface not extensively changed. The vastness of the general labour can be most effectually comprehended if we contemplate what is done, what is in progress, and the large quantity that yet remains to be completed. It is an undertaking so vast, a labour so gigantic, an idea that requires so enormous a development, that it astounds the contemplative mind, and proves, perhaps more than any other English scheme, the enormous power of a London Company, and the energy and resources of private individuals in England. We believe that in no other country could such a plan, involving so vast a capital, be brought to perfection thus easily and perfectly in an equally short space of time.

The Art-works of the interior are rapidly assuming a definite form, though much remains to be done, more particularly in the Moorish apartments, which are but forming themselves into shape. In the galleries above, are still dis-

posed the enormous quantity of fine casts from ancient and modern sculpture, to which we have already devoted full consideration. Many of the larger groups are in progress of arrangement, and the doors, altar-tombs, &c., either set up or brought together, so that a notion may be obtained of the striking character of the whole, and the importance of the entire series as material for the history of Art, deduced from its existing monuments. There is a remarkable series of portrait-busts from France; though we may reasonably wonder at the desire to perpetuate the waspish features of Sully, or the physical distortion of David's face, they contrast curiously, but certainly not favourably, with the noble antique Roman series of busts, where we see true nobility of feature combined with an apparent *vraisemblance* certainly as striking. Have we not yet something more to learn from the proper study of antique sculpture of the classic era?

The Pompeian house, executed under the superintendence of Signor Abbati, is now nearly completed, and the beauty of its general effect fully shown; the reproduction on its walls of the finest antique pictures is a feature of singular interest; they have been known to the world hitherto, only as outlines in the works of Gell and others, who have written on the exhumations at Pompeii or Herculaneum; and they have been reproduced in the costly work of Professor Zahn, which is necessarily confined to the opulent. We shall now have the opportunity of seeing such works *in situ*, and observing their effect in conjunction with the elaborate decoration adopted for the walls of the ancients.

The Egyptian Court being completed so far as the constructive details are concerned, is now receiving its due amount of colour. The Greek and Roman Courts are also being arranged, and the value and interest of the series of casts from antique statuary destined to fill them is becoming fully apparent. The colossal group known as "the Farnese Bull," occupies the centre of the hall. The casts from the frieze of the Parthenon are *coloured*, and the lovers of polychromy may be pleased at this; the effect, to our minds, is anything but agreeable; the delicacy and beauty of the original works is completely hidden under a coat of paint, and the necessity for varying the colour of a consecutive row of horses has induced the choice of two tints, grey and brown, which succeed each other with a harsh and monotonous effect. If polychromy is to be resorted to in such works, we think the tints should be very tenderly applied; anything like solid house-painting is repulsive.

The series of courts devoted to the Medieval and Renaissance periods of Art are fast being filled, and the curiosity and beauty of the specimens they will contain will render them a most attractive portion of the Exhibition. The celebrated gates by Lorenzo Ghiberti, at Florence, are here reproduced, as well as many charming examples of florid Gothic work in doors, windows, arcades, &c., which combine to form a series of apartments of singular elaboration and beauty; the statuary, brackets, bassi-rilievi, altar-tombs, &c., affixed to the walls, or ranged in the centre of each apartment, are studies for the history of the Arts of the middle ages which are not to be met with elsewhere, and cannot fail to be of much use to the artistic student.

The season has now arrived for the labours of the planter to be in full operation, and the gardens of the Crystal Palace are destined to form one of its greatest attractions, consequently the energies of all concerned in this great feature of the scheme are necessarily directed to the planting of trees, and the formation of walks, parterres, and avenues. A very large number of tropical plants are stationed *pro tem.* in the building until their final localities are assigned; while garden shrubs and trees are being planted in the open air. The works in drainage, as well as those for the supply of the fountains, or for the escape of surplus water, are of great extent and importance. The garden is now one of the busiest scenes; the portion finished shadows forth the beauty of the whole; but the spectator of the works in their present state can scarcely yet form an idea of what they will be when completed.

SMOKE AND PICTURES.

Expression has been given to much high-toned exultation on the passing of Lord Palmerston's bill for the purgation of the smoke nuisance. It is, however, to be apprehended that something more than a legislative fiat will be necessary, ere this monstrous evil may be pronounced in a fair way of cure. An act of parliament may prescribe the adoption of some so-called patent method of smoke consuming, and by acquiescence, the letter of the enactment may be met, but its intention may yet remain unfulfilled. We believe that the simplest method will be found the best. Of the forty or fifty propositions offered by inventors to the public, it is only by lengthened experience that the most effective can be determined. Many of the so-called "cures" consist in little more than the distributive manner of feeding the fire with fuel. An ordinary method of sustaining the fire is by throwing on the coal in quantity, and massing it in the manner called "banking up:" the result of which is the dense and black volumes of smoke which are continually seen issuing from the chimneys of factories. This in many establishments is entirely obviated by the management of a well-instructed Cyclops or two, whose duties extend to feeding the fire continuously, by distributing over the glowing bed small quantities of coal either by hand or machinery. But this, after all, is but an unreal semblance; because, as the same amount of fuel is consumed, the same amount of deposition must be yielded. To take a given section of commercial London—though it is probable that the banks of the Thames may not be admissible as affording an average—but we can there most easily see an illustration of the question with which the act proposes to deal—to take for example that portion of the river lying between Blackfriars and Waterloo bridges, there may be seen not less than twenty monster chimneys in process of giving forth their sooty largesse; and inasmuch as the suppressed, or, at least, modified emission of these will be a boon to the neighbourhood, so will the reduction of the nuisance in other localities be equally acceptable. But after all, the injury sustained by pictures from exterior deposition, bears a small proportion in comparison with that which they sustain from those very fires intended to protect them from damp; and, in a multiplicity of cases, the damage inflicted on works of Art by the latter, is tenfold more rapid in its progress, and more certainly fatal in the end.

Our National Gallery in its present site, is almost the only one of the public collections of Europe which is materially approached by any factory or engine-fire chimneys. Immediately behind the gallery is the large chimney of the waterworks, which, at times, evolves a sufficiently dense cloud of black smoke, but yet withal, we contend that our pictures are in a condition as good as any in northern or central Europe; indeed, we may congratulate ourselves, if we compare them with some of the obscured canvases in the Italian school in the Louvre. But on the other hand, it will be understood that our coal-smoke atmosphere will be more destructive of cartoons, water-colour, or body-colour drawings, than that of any other city where wood is the ordinary fuel. This has, we believe, been the reason alleged against the removal from Hampton Court of the now almost effaced cartoons of Raffaelle. Very many years ago we proposed the glazing of the cartoons. By treating them like water-colour drawings, by hermetically sealing them against the destructive depositions of the surrounding atmosphere, these precious remnants might be preserved to any indefinite length of time. Some much less worthy productions have been so treated and hung in the gallery, and the cartoons at Hampton Court must eventually be so preserved; wherefore, then is the good work to be postponed until they are not worth preserving, or until it shall be necessary that they shall again be entirely restored. We have watched their gradual decay; each year they become fainter in colour and outline; in summer the windows are necessarily open daily; and the jet of the fountain in the court—minikin though it be—will not fail in time to do its work effectually. That in the absence of smoke and damp works of Art—that is, pictures especially—do not in southern Europe show those symptoms of dissolution under which they labour with us, we have incontestable evidences *passim* in the galleries of Italy and Spain; the Titians for instance, that have, we believe, ever had their abiding-place in the Escurial, remain in their virgin purity—their brilliancy remains unsullied by any emendation or process of detersion.

Everywhere in Italy we observe the same evidences in favour of climate and pure atmosphere; and if we would consult pictures of really bright and delicate colour, works which, hanging near the eye, can be closely inspected, we need only look at the "Flora" of Titian, or the "Fornarina" of Raffaelle, in the Palazzo Vecchio at Florence. The "Madonna della Seggiola," or the Doni portraits by Raffaelle in the Pitti. These works are as pure as if they had been painted but one year, and to all appearance will endure in their present condition for yet as long a time as they have already existed. The cleaning of pictures is a necessary evil attending their possession and enjoyment, not only by ourselves, but by every people of northern and central Europe. Any deposition on the surface of works of Art rendering frequent dusting indispensable, is injurious, and hence a great source of damage. Lord Palmerston's bill will be hailed as an incalculable relief by those who are compelled to live or to pass a daily portion of their lives in chambers and offices near manufactories. The nuisance is in a great degree local, and the alleged injury to pictures from factory chimneys is surely chimerical. If we suppose that in any given square, say Grosvenor Square, there is a valuable collection of works of Art, what injury soever such property may sustain from smoke will not be occasioned by the smoke of factories, but by that emitted by the 350 chimneys, which in Grosvenor Square alone are, during six or seven months in the year, in activity. The removal of the national pictures from the densely inhabited region of Trafalgar Square must tend to their eventual preservation, but the benefits of the Smoke Nuisance Bill will be but partially felt, and regarding the effect from a distance, we shall not feel it as a result in anywise even attenuating what Haydon considered the "mystic veil" that enshrouds the greatest city of the world.

THE VERNON GALLERY.

THE NEGRO.

J. Simpson, Painter. W. Hulland, Engraver.
Size of the Picture, 1 ft. 10 in. diam.

This picture bore only the name of "Simpson" in Mr. Vernon's catalogue, without any other indication to mark the artist by whom it was painted. There have been two or three artists of this name during the last few years, so that we are left in some doubt as to its author, but we believe it to be the work of Mr. J. Simpson, and that it was exhibited at the Royal Academy in 1845 under the title of "A Study from Nature." Mr. Simpson was an excellent portrait painter, and in very considerable practice, generally sending five or six portraits to the academy; but his name has not appeared there since the year just mentioned; whether he is still living we know not, and yet we have no record of his death.

Had Mrs. Beecher Stowe's popular fiction been written a few years back, it might naturally be supposed that the artist had here given us a portrait of "Uncle Tom," one of the heroes of the tale; at any rate it may serve such a purpose, for it is a fine, manly, intelligent face, notwithstanding its African origin and its melancholy expression, as if the spirit could never become inured to the state of degradation into which the body has been thrown. The picture is painted with extraordinary vigour and truth; the head is life-size, and from the character given to it, it might stand as a text from which to read a homily on the horrors of the slave-trade.

THE NEGRO.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE
1 FT. 10 IN. DIAM.

PRINTED BY G. VERTUE.

LONDON PUBLISHED FOR THE PROPRIETORS.

DECEMBER.

The Moon's Changes.

First Quarter, 7th, 0h 10m aft. | Last Quarter, 23rd, 1h 23m aft.
Full Moon, 15th, 1h 34m aft. | New Moon, 30th, 6h 6m morn.

1	TH	Chart. of Art-Union of Lond. grant., 1846.
2	F	Lecture on Perspective at Royal Academy.
3	S	
4	S	Second Sunday in Advent.
5	M	Lecture on Anatomy at Royal Academy.
6	TU	Lecture on Perspective at Royal Academy.
7	W	
8	TH	Society of Antiquaries meet.
9	F	Royal Academy estab., 1768. Election of
10	S	[officers for the ensuing year.
11	S	Third Sunday in Advent.
12	M	Lecture on Anatomy at Royal Academy.
13	TU	Lecture on Perspective at Royal Academy.
14	W	Ember Week.
15	TH	Society of Antiquaries meet.
16	F	Cambr. Term ends. Lecture on Persp. at
17	S	Oxford Term ends. [Royal Academy.
18	S	Fourth Sunday in Advent.
19	M	
20	TU	Dulwich Gallery founded, 1810. Lect. on
21	W	St. Thomas's Day. [Persp. at R. Acad.
22	TH	Society of Antiquaries meet.
23	F	Lecture on Perspective at Royal Academy.
24	S	British Museum closes.
25	S	Christmas Day.
26	M	St. Stephen's Day.
27	TU	St. John the Evangelist. [Lect. on Persp.
28	W	Innocents' Day. [at Royal Academy.
29	TH	Society of Antiquaries meet.
30	F	Lect. on Persp. at R. Acad. Roy. Society
31	S	[instituted, 1659.

Designed and Drawn on the Wood by JANE HAY.

Engraved by DALZIEL, Brothers.

SCOTT AND SCOTLAND.*

THE reader who will take the trouble to refer to our January number of the present year, will find there a short review of a beautiful edition of Scott's "Lady of the Lake," published by Messrs. A. & C. Black, with some specimens of the engravings which profusely illustrate the book. Stimulated by the success that deservedly attended this effort to produce a work in all respects worthy of the poem, the same publishers have put forth an edition of the "Lay of the Last Minstrel," to correspond with it, and on which the talents of the same artists and engravers have been employed, with a result, too, which, we think, even surpasses that of their former labours; a more beautiful publication of its class we certainly never remember to have seen; there is scarcely one out of the hundred engravings it contains that is not a gem of Art, and does not prove that wood-engraving has reached a very high position among us in the present day, taking the place of the prints from steel and copper, with which a few years since the illustrated literature of the period was ornamented. The designs for such a work

as that before us could not have been entrusted to better hands than those of Mr. Gilbert for figure subjects, and Mr. Foster for landscapes; who have here well sustained the reputation they have long since earned, and have been most ably seconded by the engravers, Mr. Whymper and Mr. Evans.

The "Lay of the Last Minstrel," requires no eulogy from us; it was the first of the poems, beyond mere ballads, which Scott gave to the

public, and through nearly half a century it has lost none of its popularity; in truth, as we advance farther from the chivalrous times to which it refers,

we feel the more inclined to listen to the minstrelsy that sings to us of the past. "From the novelty of its style and subject," wrote a critic two or three

* THE LAY OF THE LAST MINSTREL. By Sir WALTER SCOTT, Bart. Illustrated by One Hundred Engravings on Wood, from Drawings by BIRKET FOSTER and JOHN GILBERT. Published by A. & C. BLACK, Edinburgh.

years after its appearance, "and from the spirit of its execution, Mr. Scott's 'Lay of the Last Minstrel' kindles a sort of enthusiasm among all classes of

readers; and the concurrent voice of the public assigned to it a very exalted

rank, which on more cool and dispassionate examination its numerous essential

beauties will enable it to maintain. For vivid richness of colouring, and truth of costume, many of its descriptive pictures stand almost unrivalled; it carries us back in imagination to the time of action, and we wander with the poet along Tweedside, or among the wild glades of Ettricke Forest." And Jeffrey, one of the most able reviewers of his day, says—"The author, enamoured of the lofty visions of chivalry, and partial to the strains in which they were formerly embodied, seems to have employed all the resources of his

genius in endeavouring to recal them to the favour and admiration of the public, and in adapting to the taste of modern readers a species of poetry which was once the delight of the courtly, but has long ceased to gladden any other eyes than those of the scholar and the antiquary." No more elegant literary

"Christmas Present," or "New Year's Gift," could be offered than the volume which has called forth these brief remarks. The examples of the engravings which are here introduced, by permission of the publishers, from the original blocks, are extracted *ad libitum*, as it were, from the volume; for, where all seem of equal merit, we found it impossible to make a particular selection.

Drawn by T. B. Aylmer. Engraved by J. and G. P. Nicholls.

REMAINS OF THE TEMPLE OF VENUS AT ROME.

AN ARTIST'S RAMBLE FROM ANTWERP TO ROME.

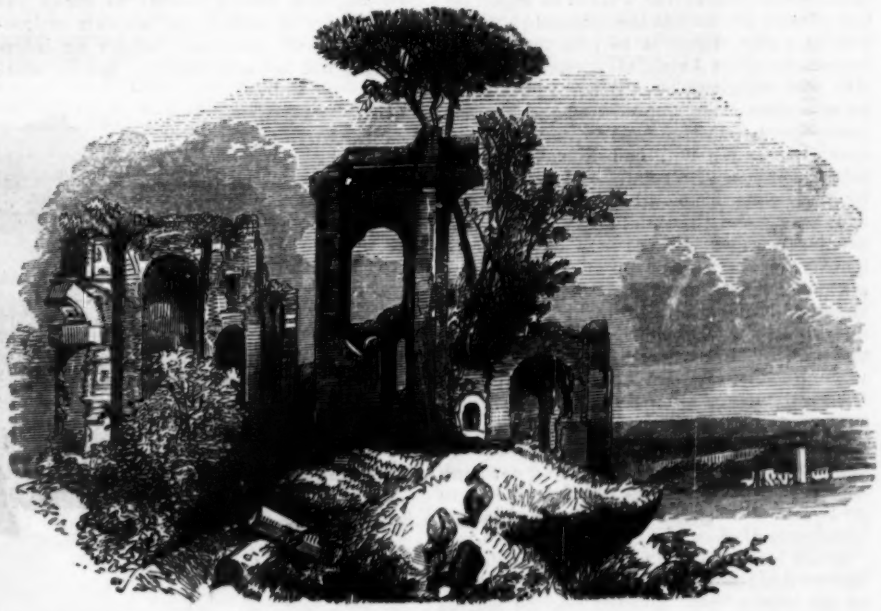
ROME.

SHORT as the distance really is from Spoleto to Rome, it would be worse than unwise even to think of it while such places as Terni, Narni, Civita Castellana, and Nepi, must be passed *en route*. A drive, or walk of about four hours, will change the scene of operations from Spoleto to Terni, where there is the most beautiful waterfall in Europe, and the most intolerable set of *Ciceroni* in the world. As it is some five miles from the town to the falls, and up hill all the way, if you are on foot it is better to engage one guide if only to get rid of the rest; he will do for a porter if you require one, and can be dismissed when you arrive at the top of the hill beyond the little village of Papigno, where is a fresh gang of importunate guides ready to fasten upon you, should you by any means escape those in the town. The view of the valley of the Nera above the falls here is remarkably fine, and at a short distance the first burst of the Velino from its rocky channel into the terrific chasm below becomes visible. Here you may fairly dismiss your guide, for, except as a porter, he is no longer of any use, and bores you most inæsthetically, to make use of the latest sesquipedalian enormity. How I rejoiced when mine was fairly off! and pushing through the ilex shrubbery, I felt myself at liberty to sentimentalise uninterruptedly, picking cyclamen by the handful and throwing them away like buttercups, rambling through the underwood to all the points, which speak for themselves, and are readily found with no guide but the sound of noisy waters. At Terni no one thinks of anything but the falls; indeed there is nothing in the town to interest an artist, and standing as it does on flat ground, thickly covered with trees for training vines and feeding silkworms, it is not easy to find points of view worth having.

At Narni, however, the case is reversed; there the town standing on a promontory, commanding views along the valley of the Nera, is itself the most striking feature of the landscape. The ruins of the great Roman bridge, the *ponte rotto*, stand in a very pretty ravine, which contains good forest and rock scenery with the Nera flowing through it; the modern bridge over the Nera, itself almost a ruin when I saw it, spans the river in a meadow scene as quiet and verdant as if it was in Holland; and though within a stone's throw of each other, the contrast between the two views is very remarkable. The road from Narni through Otricoli to Civita Castellana fully sustains the interest of this route; walking up the hill from the town you are still in a richly-wooded country, and before reaching Otricoli you see the solitary hill forced upwards through the level of the plains which stretch away to Rome, and which will be your companion till you have crossed the Campagna beyond it and left it at Albano; this is Soracte, in feature somewhat resembling the Malvern Hills. It would not be worth while to stay at Otricoli, although it is a curious "conglomerate" of antiquity and the middle ages. I noticed about the streets marbles enough to make a first-rate provincial museum in England; Roman altars as the stems of doorposts, or lying useless under tumble-down walls with groups of ragged urchins playing about them. But Civita Castellana may vie with Spoleto for abundance of subject. The principal feature is a large fortress, somewhat dwarfish in its proportions, but good in colour; this is seen to great advantage from certain points near a fine ravine which runs under the city walls, while the Apennines form a distant background of the most varied hues. The ravine itself is full of drawing, with a stream brawling through it, and dammed up here and there to turn a mill, till it flows away through the arches of a viaduct one hundred and twenty feet high; here it meets another stream from a different, though less interesting, ravine. In looking at drawings containing viaducts and aqueducts not in ruin, made before the reign of railways had rendered us so familiar with arcades spanning valleys, one is grievously distressed by finding how much of their

ROMAN PEASANTS.

interest is now gone. I suspect it will be some years before artists will paint pictures of railway arches unless commissioned by a director, yet one could not have passed such a viaduct as this at Civita Castellana without a sketch, though after all it merely represents the same thing. In the town the Cathedral contains little but curious mosaics to induce a visit. The Piazza was generally filled with large groups of country people, and the costume is good without being showy; it would be far better to get studies of it here than from models in Rome, where it is often made up and tawdry. The walk to Falerii, about four miles through a forest with some fine



PALACE OF THE CÆSARS.

pinasters, is interesting enough, but the ruins possess more interest for the antiquary than the artist. After Civita Castellana, Nepi is again a point rich in landscape subject; a villainous-looking place, and the skulls of some brigands, one a woman's, still preserved in iron cages on a wall by the roadside, by no means convince you they were the last of their race. Like Civita Castellana, Nepi owes much of its picturesque beauty to its position on the edge of a precipitous ravine, whose sides, clothed with evergreen shrubs springing from the clefts of the rocks, are surmounted by picturesque towers and dilapidated fortifications, more useful to the artist than to any one else. Retracing your steps a short distance on the road to Civita Castellana, the traveller meets

with some fine arches of great height, another viaduct in short, but very beautiful from its situation.

Between Nepi and Baccano there is nothing to interfere with your indulging as much or as little sentiment as your nature may require, from the consideration that to-morrow will bring you to Rome. I imagine very few ever forget the feelings of that day, or the sensations he experienced when, on leaving the inn at Baccano, probably at a very early hour, about a mile over the first hill top he looked across the Campagna, and, as the morning mists rolled slowly away, he beheld the dome of St. Peter's, and knew that within its shadow lay such an accumulation of associations and realities, as would, from their number, themselves supply the chief impediment to their perfect enjoyment. A bold man wrote a book showing how you might see Rome, —was it in five days? surely he was the inventor of those tasks of strength and agility which we read of, where men run so far, leap so high and so often, trundle a wheel and throw about iron weights of fifty pounds apiece, and do a dozen other things within the hour! Here is Eustace's catalogue of what one *might* see. "Rome contains forty-six squares, five monumental pillars, ten obelisks, thirteen fountains, twenty-two mausoleums, one hundred and fifty palaces, and three hundred and forty-six churches. Of these objects, most have some peculiar feature, some appropriate beauty, to attract the attention of the traveller."* The Romans boast that the pope could perform mass in a different church every day in the year; if we accept this literally their number would exceed even that given by Eustace, and I doubt any having been built since his time. Entering Rome by the Porta del Popolo an artist feels in a moment that he has crossed the threshold of a gigantic studio, his eye is instantly filled by objects of Art, where taste and feeling were the first consideration; the Piazza in which he has placed his foot is the decorated vestibule of a city, which is to him merely the depository of the Arts of all ages. Of politics, civil and religious, he will learn nothing, if he will shun "Galignani" and the English newspapers, but the Arts will meet him at every turn. He will find himself thrown into the bosom of a republic of Art formed by emigrants from all lands. They are counted by the thousand; and though the greater number of the members are constantly changing, a large proportion are permanent residents; and these keep alive those generous sentiments which clothe all new comers with the character of friends and not intruders. This is not generally understood among artists in England; and the consequence is there are some great mistakes made by our countrymen on arriving in Rome. Now and then they are simply ridiculous. A clever young coxcomb meets with early success and determines to go; writes his address in the Exhibition Catalogue before he leaves London, as "Rome"—in Rome in general, he is sure to be heard of; and by way of "doing in Rome" as he thinks "the Romans do," he shaves no more. Some months pass away before his address is truly "Rome;" and then he arrives with a very creditable beard and moustache, and a hat of most surprising contour. We find him frequenting the Caffé Greco,† (though imbibing none of the qualities of its occupants but the smell of stale tobacco,) and "doing" the given number of palaces and St. Peters. After a time, he finds that the pursuit of Art as carried on there is too serious; he succeeded at home by a certain cleverness of "handling," without any regard to subject, and home accordingly he goes by the steamer as soon as possible, not one whit benefited by his change of scene. Another, confident in his

FOUNTAIN NEAR THE TEMPLE OF VESTA.

own abilities, comes merely to study the antique: he is already, in his own estimation, above all moderns; brings an introduction, not to his fraternity, but to some influential resident. He does not understand the social feature of the place, and that all residents not artists are amateurs, and make common cause with them; and is

FOUNTAIN IN THE CAMPAGNA, ON THE ALBANO ROAD.

rather annoyed at finding himself at an evening party made actually for the purpose, surrounded by a perfect Babel of artists, to the leading men of whom he is most kindly introduced. But he despises the moderns, and coldly receives the advances of a man whose kind attentions to such of his countrymen as happily make his acquaintance, is only surpassed by his unpretending demeanour and most exalted

* Classical Tour, vol i., cap. xiii.

† The coffee and smoking house most frequented by artists.

talent; (at that time second only to Thorwaldsen, he has now no superior:) he not only returns no visit, but actually commands his assistants to shut the doors of his studio to all artists, and they blush while they obey his orders: cap in hand a Roman left his work, and knowing full well who was the unintentional intruder, he crimsoned over from head to foot, as with a thousand apologies he actually closed the gates in the face of such a man as———, saying "these are our orders." This was not certainly "doing as they do in Rome;" and he too soon returns home, finding, when too late, that he had abused the first maxim of the republic which he had entered unbidden. There are, however, a sufficient number of those who arrive bent in good earnest upon study and improvement, who bring letters of introduction to the right people, follow the advice so kindly given when sincerely asked, and who for many months of their existence lead a life of happy intellectual enjoyment which they can never forget, and may rarely hope to repeat. These soon form little groups, who share the expenses of models between them; and, leading a life of good fellowship, ramble over the Campagna, or into the mountains, and return home with well-filled folios and well stored minds; and let their success in after-life be what it may, there will remain to them a host of pleasant recollections which time may sweeten but can never destroy.

Some caution is necessary in painting from models who offer themselves as Contadini; particularly to those who, I must say, unfortunately arrive at Rome by sea; if they have travelled overland, working their way, they will have learnt the real from the made-up costume some of these professed models assume; if not, they are likely to be painting tawdry finery which certainly was never worn in the mountains, now the only place where national peculiarity of costume is any longer to be found. In most of the villages in the mountains which encircle the Campagna, the peasants will willingly sit to you for a small sum, and the costume is generally better *felt* under these circumstances. In the city of Rome the occupation is held in such contempt, that it is a rare thing to get a Roman model, and a good one—that is, possessing the required features—will presume so immoderately as to prove an infliction of no ordinary kind. Some have followed the occupation since their childhood, and many amusing anecdotes of the *studij* might be collected from their conversation. A countryman of our own painted a very large picture in Rome, some years ago, from sacred history, which seems to have furnished an inexhaustible fund of surprise and amusement, not only to the models who sat to him, but to the whole city. One woman told me she sat for an "Infant Saviour;" and so long was the picture in hand, that she afterwards sat for the "Virgin Mother" of herself. A man who has since collected costumes, and got up a model academy of his own, was slung up by the wrists and ankles, to represent an angel flying, and, when writhing with pain, was threatened with a pistol, unless he lay still. If you are induced to buy costume, when you have paid for it, keep it; as some of the models will sell an attractive article of dress to everybody they sit to, begging the use of it till the season is over. Some of them have really parted with their chief attraction by selling an apron or some such thing, which they had worn for years. One of our oldest residents there, who has an increasing love for what he so excels in painting, told me he had just been obliged to yield to the entreaties of a woman and give her back her apron, for she found that all her popularity depended on that,—a compliment she could not at all understand.

The best points for sketching the remains of ancient Rome are to be found by crossing the Forum, or the Via Sacra, towards the Palace of the Cæsars. The entrance to the remains of the palace is not easily found, but it is through a farm-yard at the back: some points are visible from what were the Villa Mills, which were always accessible; and also from the second tier of arches in the Colosseum. The garden of the Passionists near the Colosseum, or of the Maronite monks near St. Pietro in Vinculis, or the Villa Mattæi behind the Colosseum, are all good points. The Forum speaks for itself. The road to the west will lead to the Piazza della bocca della Verità, with a good fountain, and the favourite little temple of Vesta: here are generally good subjects in the way of carts and grey bullocks, or mules and country groups. In order to find them, it is better to begin the day there, as I observe they usually leave the city after the middle of the day. At a short distance from most of the gates there are Osterias or little inns, where the wine is sold cheaper, as it escapes the tax paid upon entering the city; and here are often to be found beautiful groups of figures and cattle. Following the Albano road for two or three miles, you will find yourself in the heart of the aqueducts; and where pains have been taken to secure drinking-places for the cattle, as in the annexed engraving, there will be generally good opportunities for similar studies. I was witness to a scene of first-rate interest to an animal painter while sketching here. Some bullocks fastened to a cart had finished drinking, when the driver, in backing them, contrived to let the cart run too much on the bank in the centre: the bullocks being awkward in their movements, the cart at last fairly backed into the water, drawing them in with it. One fell altogether, and impeded the efforts of his companion to gain a footing on the bank again. The driver in his dark velvet dress and rich brown hat, struggling with these grey monsters; the ruined aqueduct of old Roman brick-work mantled with ivy, having at its side a more modern sculptured wall, through which the water flowed to the basin whence they were drinking, formed a most desirable assemblage of colour, while the incident was improved by the arrival of groups, some with mules, and others with carts and oxen like that in the dilemma. By the aid of some of the drivers, and a good many appeals to the Madonna, though rather rudely uttered, the beasts and their burthen were at last emancipated. By the Porta Maggiore the road leads to many good remains of tombs and picturesque scraps. Two or three miles farther are some caverns overgrown with verdure and not easily found; they are said to have been used as stone quarries for ancient Rome: they now afford shelter to nothing better than the numerous foxes which are to be met about the Campagna. Occasionally, however, they are invaded by a numerous and joyous party of a very different kind. It is said that Raffaelle used to give an annual treat to his friends and scholars in them; and for many years past the custom has been revived in some sort by the artists residing in Rome holding a réunion there. It was my good fortune to be present at one, and a very interesting scene it was. It appears that a few years previously the papal government had taken some alarm at these meetings, and dreading the entrance of such a party *en masse* to the city, had stationed a troop of dragoons at the gate to meet them on their return, but, as it happily turned out, merely to break them up into small groups before they reached the city. At the time I speak of all political fears had subsided, and the party went forth and returned unmolested except by a storm of rain, which will attend pic-nics, even in Italy, sometimes. The artists arrived on the Campagna by nations; each nation carried some badge or colour, as a distinguishing mark, but when they approached the first group of ruins, the Torri dei Schiavi, parties disappeared among them to make a masquerade toilet, and there soon emerged gold and silver knights, Quixote and Sancho, Red Indians, or even peasants of the Roman States, and in short the usual fancies of masqueraders in-doors were indulged in the face of day, on the breadth of the Campagna of Rome. This proceeding at once divided the assembly into actors and spectators, and I need not say to which class our countrymen belonged; in this manner the procession once more advanced towards the caverns selected as the saloons for the day's festivities; rude tables were soon constructed, and the carts, which had been sent out with provisions, were unloaded and the viands becomingly disposed of. The somewhat rude dinner at an end, groups of Germans gave us some admirable singing; as usual with them, they were skilled in part music, and, by the aid of an admirable *falsetto*, one group of Bavarians particularly, delighted the whole company. Then the premium for the highest merit among the students of a certain class was given *en Grotesque:* a dark cavern being selected and filled with bones and skulls of cattle and partially illuminated, a tutelary genius appeared, to whom the youth was introduced and delivering an ode suitable for the occasion, received a medal, of what value I cannot say; indeed we all received from somebody a medal commemorative of the occasion, by association only, for they were *mezzi baiocchi* pierced for the riband. This "imposing ceremony" over, we amused ourselves with rambling about, talking, and sketching, and found during the afternoon that parties were arriving from Rome as spectators of the scene; one carriage contained the venerable Thorwaldsen, and it was a good lesson to English apathy and unsociability, to see the rush made by the whole party to do homage to their beloved chief, for so he was by common consent of all who went to Rome from love of Art. It was probably by no means the first display of collective admiration he had received, but the old man gave visible proofs of its effect upon him, and indeed it was well known that no artist, however humble his pretensions, ever approached Thorwaldsen for advice or assistance, who did not receive it, and unsparingly; his love of Art extended to its votaries, and they returned it with the most genuine gratitude.

It would be beyond our present purpose to attempt a selection of objects of interest in such a place as Rome, "their name is Legion," and as they are well enumerated in Murray's Handbook of "Central Italy," without which assuredly no one will now venture there, I may safely leave the selection to be influenced by the information he gives; the visits to the palaces will be confined to about twelve or fourteen, and to about fifty of the churches. I can only repeat the advice I gave in an earlier number, do not trust too much to climate; go to churches and galleries when it is too wet or too hot to sketch out of doors, but when you can go out, do so. Work from Nature while she is approachable, and study Art when she is not.

ART IN CONTINENTAL STATES.

PARIS.—The restoration of the Salle de Danse of the Académie Impériale de Musique is now completed. The artist employed in this work, desirous of giving to its decoration the style of the Imperial period, cleaned off a thick coat of paint, and was much astonished at finding underneath a perfect decoration in the style of the commencement of the Empire. These paintings, no doubt, belonged to a *salon* of the ancient Hotel de Choiseul, on the site of which the present Opera-house was built.—A bronze statue of General Bertrand is now being exhibited at the entrance of the Louvre; he is represented at the moment of disembarking from the vessel which brought him from St. Helena; he holds in his hands the will and the sword of the "Grande Capitaine;" the sculptor is Monsieur Rude.—Twenty-seven paintings, &c., were purchased by the government at the close of the Salon of 1853, and have been distributed among the principal museums of France. —The Gallery of Antiques at the Louvre has been remodelled, and the statues and busts of the Roman Emperors and of their families are now placed in chronological order.—A new method of painting in oil colours has been recently tried here with success; it is this:—Grind the colours and paint with olive oil; when the painting is finished, apply at the back a coat of absorbent earth, such as fullers'-earth, the painting is thus reduced to the state of crayon painting; after taking off the earth, you apply in its place a coat of linseed oil, which penetrates the colour, and renders the whole homogeneous. This method has been employed by M. H. Vernet, the inventor, in his portrait of Marshal Vaillant.—France is just now overrun with artists taking photographic views of the principal sites and monuments, some of which are for the government.—The Exhibition of Paintings of 1855 will be exhibited in a "Galerie Provisoire," erected, for this purpose, on the eastern side of the large building, which will not be sufficiently finished to admit the pictures.

The Imperial and Special School of Design.—The distribution of the prizes to the students of the Paris School of Design has taken place in the amphitheatre of the Lycée Louis-le-Grand, Rue St. Etienne-des-Grès. The chair was occupied upon this occasion by M. Alfred Blanche, to whom this duty was delegated by the minister. The business was opened by the chairman, assisted by the late M. Arago, inspector of Fine Arts; having on his left M. Belloc, director of the school. In the reserved places were the professors of the school, and other seats were appropriated to the members of the Municipal Council, the Council of the State, and the Institute. M. Belloc, on being called upon by the chairman to address the assemblage, spoke of design as the soul of painting, sculpture, and architecture; and as he proceeded, quoted the words of Michelangelo:—"The seductive elegance, the charming delicacy, the suavity and the grace which compel our admiration, are so many proofs of the irresistible power of this marvellous Art, which, however, only consists in the imitation of certain of the numberless objects, which Almighty God in his infinite wisdom has created." Design was, to Michelangelo, an universal language, describing all things, from the simplest lines of geometry, to the terrible combinations of "The Last Judgment," a "language which speaks to mortal eyes not only of what they have seen, but of what they desire to see, and which seem impossible." In speaking of the human form, the orator characterised it as the most complete of created forms. What study is at once more difficult, more attractive, more precise, or more pious? Again, quoting Michelangelo, he continued:—"Painting is, in itself, pious and noble; for nothing so much elevates the soul, and moves it to piety of the perfection of the Art,—of that perfection which approaches God, and unites with him. Now, perfect Art is only a copy of his perfections; a shade of his pencil; a music; a melody." The speaker then described the tendency of the school since its establishment, and of the progress of the students as evidenced by their productions; the utility and absolute necessity of the study of the antique in the education of the ornamentist; and concluded by an allusion to the wish of the Emperor, that the Art of design and ornamentation should flourish in France. M. Belloc having concluded, the chairman in addressing the students and visitors said, "that this was the second time he had had the honour of presiding at the prize-distribution of the School of Design; the first occasion having been in 1851, when he was appointed to represent the Minister of the Interior, and now he represented the Minister of State. Every one of the studies of that school is intimately connected with the different services in which consists the ministry of state and of the household of the Emperor. The restoration of historical monuments, and the decoration of public edifices, require the chisel of the sculptors. From that school were supplied those talented decorators whose ingenious brush enhances the effect of the theatres, and creates for the life of dramatic art an illusive nature. The great manufactures, the honour of the country, and the imperial palaces and their rich furniture, require from the students of that school new designs for silk and woollen manufacture, also for those of porcelain and enamel. The public *fêtes* (ephemeral though they be) may take rank among their *chefs d'œuvre*, and these also open a field for study." The minister, in proceeding in his address, alluded to the national exhibitions. "Two years ago there was a noble emulation sustained between all nations; the London exhibition was opened, and all nations waited the judgment which should announce the victors. It was a glorious occasion for France—a past which imposes upon her a great and noble obligation for the future. New lists have been opened at Dublin and New York, and of this kind hereafter will be the great contests of our era. France also proposes opening her exhibition, and for the year 1855 she appeals to the genius of all nations. But did not others feel as we, that the exhibition would not be limited to the edifice erected as the palace of Industry? It would extend to their beautiful city, and its many architectural beauties." Having enlarged upon this subject, and the advantages of the present epoch to the development of Art, the chairman concluded amidst warm applause, and proceeded to the distribution of the prizes.

BRUSSELS.—We alluded a month or two since to the intended sale of the Van Parys collection of pictures and objects of *virtu*. It has now taken place, with the following result as to the most important paintings. The principal picture of the sale was the portrait of Helène Froment, the second wife of Rubens, painted by himself. It had, in the eighteenth century, belonged to the Canon Van Parys, great grandson of Rubens, and was by him bequeathed, in 1787, to his sister, married to Count Respani. It afterwards, with two others by Rubens, became the property of their only daughter, married to Viscount Van der Fosse, and grandmother of Baron de Lacoste. The Museum of Brussels had given orders to buy it. The agent of the Museum, however, would not go beyond 750*l.*, and it was knocked down to Lord Hertford for 758*l.* 6*s.* Amongst the other pictures, a portrait of Isabelle Brandt, first wife of Rubens, by himself, but in very bad condition, brought 175*l.*; a Philip Wouverman, 192*l.*; a Claude, which cost M. Van Parys 333*l.* in 1816, was sold to M. Gihoul for 92*l.*; and an Isaac van Ostade, 92*l.*

THE VERNON GALLERY.

THE DEAD ROBIN.

H. Thompson, R.A., Painter. J. A. Wright, Engraver.
Size of the Picture, 2 ft. 11½ in. by 1 ft. 8¾ in.

HENRY THOMPSON was one of those painters who, like some others we could point out, having for a long number of years occupied a place on the list of our Royal Academicians, died without leaving behind him any remarkable evidences of the talents which, it is presumed, are necessary to entitle an artist to such pre-eminence. He was born at Portsea, in 1773, but of his early history nothing is known that is worthy of record, nor is there much to narrate concerning his subsequent career as a painter, except that he sometimes aimed at historical art; his best picture of this class was his "Eurydice carried back to the Infernal Regions." Of his smaller pictures, and more familiar subjects, one entitled "Perdita" is considered the most successful; a good mezzotinto print was engraved from the "Eurydice." In 1826, Thompson succeeded Fuseli in the office of "Keeper" at the Royal Academy; the post, however, was little more than a sinecure in his hands, for three years afterwards he took up his residence in his native town, living a most secluded life.

The picture of the "Dead Robin" is not one of the most successful works of this artist, yet it is carefully painted and tells its story with considerable feeling; the figures are small life-size; the nearer of the two stands out from the canvass in powerful relief.

THE PANOPTICON.

THIS new institution in Leicester Square for the promotion of Science and Art is so far completed that it is confidently expected to open for the ensuing Christmas holidays. The exterior is of entirely novel design, and unlike any other metropolitan public building, and is exceedingly effective in its general appearance, aided as it is by the skilful introduction of coloured tiles over various portions of the *façade*. The Moorish style of architecture is happily adapted to such enrichments, and the architects—Messrs. Finden and Lewis—have availed themselves fully of the opportunity afforded them of abandoning the monotonous stucco or brick which meets the eye everywhere in London, and wearies it with tedium. London, of all capital cities, requires some few architectural novelties, something to relieve the never-ending streets of brick; and considerable credit is due to the company for whom this building was constructed, for having chosen to add a novelty where one was so much wanted. The entire details of the *façade* are tasteful and appropriate; the upper portion of the building is particularly striking, with its tall minarets, and the elegant *corona* which rises over the dome. To an eye accustomed to see nothing but chimney-pots of all conceivable forms, but all alike hideous, the tasteful ornament which relieves itself against the sky on the summit of this building is a grateful change, and adds much to the lightness of the entire structure. The interior is, however, the great feature, and it is one, we think, sufficient to attract the public alone, irrespective of the many other inducements offered for visitors; it forms a vast domed polygonal hall, supported by pillars, and surrounded by galleries resplendent with colour and gilding, and completely realising the gorgeousness of an eastern palace. The enrichments have been most carefully studied, and, though vivid in colour, are so well harmonised, that the general effect is one of luxurious but not gaudy splendour. This has been obtained by the judicious use of a few patches of sombre colour in such portions of the pillars and ornamental details as would bear its introduction, and which act as a foil to the gayer tints. In many parts of the decoration, the adoption of different gradations of the same tint, particularly if of a bright colour, has added greatly to the sobriety and richness of the *tout ensemble*, which is one of very great splendour. So entirely has each portion of the interior fittings been studied, that the lamps which hang from the arcades are entirely new in design, and quaintly fashioned after the eastern manner. The immense organ is encased in similar decorations, and the ascending room, constructed for the convenience of visitors to the photographic department, is fashioned like a Moorish pavilion; it slides up a central column from the ground to the roof, and will carry sitters to the rooms constructed for photography at the summit of the building without fatigue, a very necessary measure to such as visit the establishment for the purpose of having a portrait taken. This department is now in full work, and has received a considerable amount of patronage, the entire suite of rooms having been built with every available means of ensuring the comfort of the visitors, and the success of the operator.

The laboratory of the institution has been rendered very perfect by the purchase of the complete set of the philosophical instruments and apparatus belonging to Dr. Lecson, F.R.S. Professor Holmes, having been engaged to officiate as lecturer, will commence his chemical classes on the first day of the present month, as the laboratory has been for some time completed, and for which very great and unexpected promises of support have been received. It is confidently hoped by the managers of this portion of the Institution that important and useful results to science may arise from the facilities here existing to develop them.

In all matters connected with this exhibition it has been the wish of the managers of the Institution to outstrip the past "sights of London," and to be equal to the strides made by modern science. A diving machine of entirely novel

J. A. WRIGHT, ENGRAVER.

H. THOMPSON R.A. PAINTER.

THE DEAD ROBIN.

FROM THE PICTURE IN THE VERNON GALLERY.

PRINTED BY G. VIRTUE.

LONDON. PUBLISHED FOR THE PROPRIETORS.

construction; an aquatic vivarium more important than that in the Zoological Gardens; an electrical machine on a more gigantic scale than has ever been before constructed, are hints merely of what is in progress.

The co-operation of many influential men in the Sections of Engineering, the Fine Arts, Music, &c., have been obtained; among the number Messrs. Whitworth, the celebrated engineers of Manchester, have in the most liberal manner agreed to place a complete set of working tools and machines, amounting in value to about 6000*l.*, in the Institution on very advantageous terms, and a portion of them have already arrived, been fixed, and are at work. In addition also to the purchases made from various eminent sculptors, the corporation has received a large collection of works of Art from various eminent persons, native and foreign, which only await the completion of the building for their due display. It is intended to range the statuary on the ground floor, and the walls of the upper gallery will be devoted to the exhibition of pictures, some few of which are already hung.

The centre of the building is occupied by a fountain of eastern design, the basin of very novel form and highly enriched by painting; this jet will have power to reach the dome itself, but will be regulated to give the truest effect to this peculiar and appropiate feature of a Moorish hall. When the entire building is lighted, the fountain casting up its waters, and the music playing, an effect of the most striking kind will be realised, and almost transport the visitor to the Halls of the Alhambra in their palmiest days.

The lecture rooms have been constructed with due attention to the comforts of the hearer, and the convenience of the lecturer, and the arrangements throughout will obviate any hindrance to his operations, whatever they may be. The enormous electrical machine, the largest in the world, is now fixed, and can be worked at any notice. The managing director is at present in Paris, completing his arrangements for the pictorial portion of the entertainments, dissolving views, &c., which will be submitted to the public on a larger scale than heretofore, and one which will combine instruction with amusement, and unite music with the fine arts in a novel manner.

A new attraction will therefore be added to the sights of London next winter, and one of so costly, elegant, and useful a kind, that will not fail to be welcomed by the public generally.

ART IN THE PROVINCES.

Birmingham.—The exhibition of the Birmingham Society of Artists is one of peculiar excellence. The *prestige* which the town enjoys as a sure market for good works of Art is certain to attract some of the best pictures, whether sold or otherwise elsewhere, which have previously appeared in the metropolitan exhibitions; the gallery this year contains some good paintings, although very few, we apprehend, are now in the hands of their respective painters. On looking over the catalogue, we find, among former acquaintances, Patten's "Cymon and Iphigenia," Landseer's "Intruding Puppies," Phillips's "Presbyterian Catechising," Maclise's "Alfred in the Danish Camp," the property of Mr. Birch; O'Neill's "Katherine's Dream," Niemann's "Highlands," D. Cox's "Vale Clwyd," Frith's "Dolly Varden," in the possession of Mr. Gillott, who is also the owner of Phillips's picture just mentioned; F. R. Pickersgill's "Samson Betrayed," belonging to the Royal Manchester Institution; Roberts's "Venice," lent by Lord Londesborough; "Cattle," by T. S. Cooper, owned by Mr. Gillott; Sant's "Light and Shade," Etty's "Golden Age," contributed by Mr. Birch; Ansdell's "Brave old Hound." Frost's "Andromeda," T. F. Marshall's "Spring Woodcutting," J. Martin's two "Views from Richmond Park," Witherington's "Grasmere," Hunt's "Strayed Sheep," &c. &c. By far the greater proportion of these pictures were sent only for exhibition; for the fact cannot be denied, and the local journals testify to it, that the committee were compelled to postpone the opening of the gallery for two or three weeks, in consequence of their inability to procure the loan of pictures of sufficient importance to give *éclat* and weight to the exhibition; for, however the resident artists may have exerted themselves to sustain its character, and they have unquestionably done so, they are neither sufficiently numerous, nor have they yet attained such a position as to be able to create an attractive exhibition without some extraneous aid. Among the best contributions of the Birmingham men, we may point out W. Underhill's "Maid of the Mill," and "The Stile," and F. Underhill's "Barnaby Rudge," and "Medora;" these two artists, though now residing in London, we class among the artists of the town, as they migrated to the metropolis from Birmingham only a short time since. Henshaw shows three or four clever landscapes, Harris the same; Walker several good figure subjects, Lines, Sen., a view at Conway, very cleverly painted; C. W. Radclyffe, six landscapes of good character; Wivell is progressing rapidly in portraiture; G. Wallis, principal of the Birmingham School of Design, exhibits one picture, gathered from his recent official visit to America, a "View of the Falls of Niagara;" the landscapes of J. C. Ward and W. Hall merit favourable mention; we should do great injustice to that truly excellent sculptor, Mr. Hollins, did we pass by his two busts, and his group of the "Youngest Son of Mr. Bailey, M.P., with Dickey and Skye;" we wish Mr. Hollins would contribute some ideal sculptured work to the Academy exhibition in London; he ought not to rest satisfied with mere provincial fame, even among so enlightened a community as his fellow-townsmen; that he is capable of producing what we have intimated, was shown to our readers two or three years since, when we introduced into the *Art-Journal* an engraving from his "Monument to Mrs. Thomson."

Belfast.—It is proposed to erect in this town a public memorial of the late Earl of Belfast, a nobleman to whom the inhabitants are greatly indebted for the liberality and energy he displayed in advancing every object tending to benefit the place and its neighbourhood, as well as Ireland generally. A considerable sum has already been subscribed for a statue in bronze, to be placed in a conspicuous part of the town, most probably in front of the Royal Academic Institution. We believe the work will be confided to Mr. MacDowell, R.A.; its cost is estimated at 1500*l.*

MINOR TOPICS OF THE MONTH.

Royal Academy.—John Everett Millais has been elected an associate of the Royal Academy. This election was universally looked for: the honour has been earned and merited: that Mr. Millais is an artist of very high genius no one doubts, although some may be disposed to question the propriety of the appointment on the ground that he is at the head of the so-called pre-Raffaelite school. It is, however, satisfactory to know that his errors in this direction have been growing less and less from year to year: while his mind has acquired strength and his attentive study of nature has by no means diminished. Mr. Millais is still a very young man: he began his profession early: we first saw, and wrote in praise of, a work by him, which some ten years ago gained a medal at the Society of Arts: his age was then we were told under sixteen: it was easy to anticipate his future greatness from that picture: the hopes of those who had faith in him have not been disappointed: he is destined to occupy a very foremost place in art: and if we are rightly informed he is an ornament to society as well as to his profession.

Lectures at the Royal Academy.—On Monday, the 14th of November, Mr. Partridge delivered his first lecture since his appointment. At first, the impression left by the late eloquent and accomplished Professor Green, whom he has succeeded, and to whom he frequently alluded, was evidently felt by the lecturer, as a disadvantage. Mr. Partridge enforced the necessity of anatomical study, by showing how essential the early painters considered it; and by illustrations of their proficiency. This gentleman promises to be a very practical lecturer, and to take a wider range than has been the practice in comparative anatomy.

The City Testimonial to Wellington.—No decision has been yet arrived at in reference to this work: except that six sculptors,—Messrs. Adams, Behnes, Bell, Foley, Smith, and Thomas, have been selected as entitled to premiums of each 100*l.*; but it is by no means certain that the work of either will be ultimately chosen. Thirty-one models were received, out of which the six were selected; but it must not be supposed that these six were the six best: for it is sufficiently notorious that the committee (composed of citizens) were incompetent judges as to the comparative merits of productions of Art: although, no doubt, very skilful and judicious critics as concerns the articles in which they deal. It is not improbable that the result will be in this case, as it has been in so many others, disastrous as regards the profession, and the professors, of sculpture. One thing at least is certain, that there has been a scandalous amount of canvassing,—that certain persons are the unscrupulous partisans of certain other persons: that there has been a perpetual "crying up" and "running down," and that most unworthy efforts have been made to secure success to the particular favourites of particular parties. This degrading course it will be our duty to expose, when the facts are before us more clearly than they are at present.

The Manchester Statue.—The judges in this case—the Earl of Ellesmere, Lord Wilton, and the Bishop of Manchester—have selected Mr. Matthew Noble to execute the statue, and he is to receive for his work the very large sum of 7000*l.* This selection surprised us; there can be no suspicion of undue bias on the part of the three judges by whom the award is made, but when we know that among the competitors there were some of the most accomplished sculptors of the age and country, it is not a little astonishing that the task should have been confided to Mr. Noble—an artist of very third-rate power, and ability. We have heard so much, and said so much, concerning "competitions," as to be absolutely sick of the subject. Every attempt of the kind seems to result in "a heavy blow and great discouragement" to the true artist. It is lamentable that the sculptor in England must continue to work under circumstances so very inauspicious; that our really great men should be without commissions, and when a grand occasion is presented to the art, neither the profession nor the public should be benefited by it. Of Mr. M. Noble we know nothing, except what we have stated, that he is neither an artist of ability nor of repute; we believe his name has never been before mentioned in this Journal, because we have never seen a work of his that was justly entitled to the praise we desire always to accord, especially in reference to an art encompassed by so many difficulties; and if we regret this award, it is only because a great opportunity has been lost to the country.

The Society of Arts.—The Centenary Session of this Society was opened on the 17th of November, at the rooms in the Adelphi, when Mr. H. Chester, Chairman of Council, entered upon a very interesting address, or review, of the history of the Institution, and stated at considerable length what its past and present operations had been and are, relative to the promotion of Art and Science. It may not be generally known to our readers that the Royal Academy of the Fine Arts had its origin in the Society of Arts. Now, the attention of the latter is chiefly employed in promoting those objects, mechanical and scientific, which tend to the practical benefit of the public: the Fine Arts are judiciously left in the hands of the respective societies to which they more properly belong.

The King of Belgium's Pictures.—Acting on the suggestion of some distinguished amateurs of the Fine Arts, that the King of Belgium's pictures, lately in the Dublin Exhibition, would be a high gratification if permitted to be exhibited in London for a month previously to their being returned to Brussels, a request for its consideration was made to His Majesty through the kind intervention of His Excellency the Belgian Minister. To this His Majesty was pleased to give His gracious consent, and due notice was forwarded of it to the Dublin Committee. Notwithstanding these pictures have been exhibited during nearly six months in Ireland, Lord Talbot de Malahide and some gentlemen of the committee have, since His Majesty's consent was made known

to them, memorialised the King to leave his pictures for a longer time in Dublin, for the purpose of establishing a kind of nucleus of a National Gallery of Fine Art in the City. The committee have consequently declined to send the pictures to London until an answer has been received from the King of Belgium to this subsequent application of the Dublin Committee.

Exhibition of Cabinet Work at Gore House.—This exhibition which was opened on the 27th of May and closed on the 3rd of September, was visited by upwards of 13,500 persons, the rates of admission were 3*d.*, 6*d.*, 1*s.*, and 2*s.* 6*d.*; the number of visitors was most numerous on Mondays, and fewest on Saturdays; the amount received for visitors was 379*l.* 18*s.*, and for catalogues 93*l.* 5*s.*; the number of visits from students of the school amounted to 1759, they were admitted free and had the privilege of making drawings and studies. About 200 studies and photographs of the objects were made—copies of the latter may be obtained of Mr. Thurston Thompson, Kensington. We understand that the principal cabinet-makers of Paris have obtained series of photographs, which abound in information useful to manufacturers of furniture and metal-workers. We are informed that the expenses of the exhibition will be covered by the receipts, and thus the self-supporting system of the Department of Science and Art will be sustained.

The Department of Practical Art.—In consequence of the removal of the classes of the school, hitherto at Somerset House, to the central department at Marlborough House, many increased advantages are brought within the reach of the students. A large room, with a very complete arrangement of light both for day and evening use, is devoted to the study of the antique, the life and drapery; a very fine collection of statues are admirably lit, and most complete arrangements are made for the use of the living model and the lay-figure. Two separate class rooms are now devoted to modelling, one for the study of ornament, another for that of the human figure; while the larger class room, about the same size as the largest at Somerset House, is devoted to the study of ornament, whether in outline, light and shadow, or in colour. The advanced classes have much more, as well as much better accommodation, than at any time hitherto. Besides these advantages the technical classes are now recognised as a part of the school course, and are open to all students of the general course without the payment of any extra fee; and as these classes embrace all varieties of practical construction, whether in wood, metal, or stone, in architecture or manufacture, for the requirements of the civil engineer or machinist, and also for those of the textural designer, we believe we may congratulate the public upon having a much more complete school, both in its initiative and in its applied branches, than it has hitherto possessed. Added to this a most extensive, useful, and constantly increasing library, rich in artistic and antiquarian as well as manufacturing lore, is placed most completely within the reach not only of the students, but of the public generally, open as it now is till nine o'clock in the evening. It is most satisfactory to know that these advantages are already appreciated, for notwithstanding that the fee for admission has been considerably raised, in order, among other reasons, to prevent an overcrowding of the classes, and to direct if possible the mere elementary teaching into other and more local channels, yet so numerous are the admissions that it is evident that the disposable space at Marlborough House will suffice but a very short time, and that if the department does not pull down its barns, it must at least build bigger in order to meet the demand not for elementary instruction only, but for the use of the advanced classes.

The British Institution.—The studies made by the students and probationers of the British Institution were exhibited on Wednesday, the 16th of November. Several very fine works were left as studies, but we are in some degree surprised at the selections made by the copyists, as there is so little benefit to be derived from some of the pictures which have attracted their attention. Vandyk's admirable portraits of the Princes Maurice and Rupert have passed unnoticed, and the exquisite qualities of the Princess of Orange are such as cannot be imitated in anything less than a copy of the same size; this however has not been attempted: there are also two charming Canaletti's, the property of the Earl of Wicklow, as are the above-mentioned pictures, but these could only be attempted with success by a laborious and accomplished artist. In examining these copies it must be admitted that some of the best and most spirited are by ladies. Lord Wicklow's Ruysdael has been copied by Reinagle, but with certain changes, which do not leave his work an imitation of the picture. A more accurate copy hangs on the other side—the name we observe is that of a lady—Miss Daniell. "Christ raising the Widow's Son," one of the Holford Carraccis, has been copied by Reinagle, who has by a most unaccountable license introduced on the background building two figures from the Nineveh sculptures; nothing can look more ridiculously inconsistent. It has been copied with some success by Miss Barlow, and we cannot help noticing a chalk drawing of the same by a lady, Mrs. H. O. O'Hagan, more spirited than anything we have ever seen before by a feminine hand. The "Saviour Healing the Blind" is copied by Reinagle with very extensive and unjustifiable alterations; this is another of the Holford Carraccis. Lord Suffolk's admirable Domenichino has not been copied. Of Mr. Leicester's Murillo there were many copies, to some of the best of which were affixed the names of ladies, those of Miss Guthrie and Miss Baker struck us as meritorious, but the picture, although apparently simple, is very difficult to copy. The Earl of Wicklow's four Vernets—"Evening, Morning, Noon, and Night" were left, but we saw no copy of any of these, although in them there is much that would benefit students; but Vernet is not a favourite, the most unintelligible Ruysdael is preferred to him. Of the Carlo Maratti of Lord Wicklow, creditable copies have been made, to which attach the names of Lewis and others. Two are by ladies, respectively, named Fear and Coode, and another is a masterly sketch by Mrs. O'Hagan. The other pictures were a head of Christ, by Guido, two Wilsons, the property of Lord Wicklow, and Myten's portrait of Charles I., but of these we saw no mentionable essay.

The National Gallery.—After the customary annual recess the doors of this institution open with a new arrangement of the pictures, which, compared with the irregular distribution which has prevailed hitherto on these walls, must be considered the first essay at school classification. It may be remembered that the colour of the walls was a repulsive and ineffective cold grey green; for this has been very judiciously substituted a dark red paper, embossed, but the pattern is not so prominent as in any wise to importune the eye. A swing door has also been hung at the top of the stairs, an addition which will not only add to the comfort of the rooms in cold weather, but must in some degree effect the exclusion of damp. On one side of the west room are now found the Venetian pictures, and on the other side those of the Roman, Bolognese, Florentine, and other Italian states. In the middle room are distributed Dutch and Flemish pictures, and the east room contains the Claudes and Poussins. The small room on the north, at the entrance of which were formerly the Hogarths and Wilkies, is now hung with Spanish Art; and the corresponding room on the north is a receptacle for a number of works, which in our collection could not be classed; but the arrangement is as consistent as it can well be; the difficulties of a school classification of works of Art is only felt when it is entered upon in order to be carried out. In the Spanish room there are minor examples of other schools, and with the Claudes there is a Raffaelle, and the Turners, as before, are grouped with the Claudes. We cannot think Turner wrong in causing his Carthage to be placed with the Claudes; we only wish that it had been done by acclamation, not as a condition of bequest. Yet as it is, we may consider these pictures in what relation we may in the exaltation of Turner, there is a grandeur, and in his chromatic sympathies a tenderness, to which Claude never attained. By the new arrangement many of the best pictures which were before seen to disadvantage can now be fully examined; this is a valuable boon to artists and not less an assistance to the amateur. For these many very valuable and important improvements we are indebted to the keeper, Thomas Uwins, Esq., R.A.

The Earl of Onslow and the National Gallery.—Lord Onslow has, it is reported, revoked the bequest he had made to the National Gallery, of his "collection of old masters," on the ground of the disclosures which have recently been brought to light before the select committee. It is quite certain that the evidence given by the witnesses then examined by the committee was a long way from proving the satisfactory working of the management, but the reasons alleged by his Lordship for rescinding his resolution seem to us even more unsatisfactory, taking only a common sense view of the question, for it is quite clear that the committee sat for the purpose of ascertaining what abuses existed, in order that they might be got rid of; Lord Onslow's decision, however, is based upon what has been, and not upon what it is hoped will be: he looks retrospectively and not onwards, and says with the utmost simplicity, "because you have hitherto neglected your duties, and allowed the treasures committed to your charge to become injured and deteriorated, but are now taking measures to amend your misdoings for the future, you shall not have my pictures:" was there ever so absurd a corollary drawn from such premises? Before his Lordship had determined, as he seems to have done, he might have waited to ascertain what the enquiry would lead to, and if then unsatisfactory it would have been ample time enough to come to a decision. But to forestal a result of which he is altogether ignorant, and to act adversely to what may reasonably be supposed that result will be, argues precipitation at least, if not the absence of common sense: we trust Lord Onslow will live long enough to see occasion once more to change his mind. There is, however, another matter with which this nobleman's name has been publicly associated. It is said that his Lordship has presented a cheque for one hundred guineas to—whom would our readers suppose?—*Mr. Morris Moore!* and for what? they would naturally ask;—why, *to mark the sense which Lord Onslow entertains of the services rendered by Mr. Moore to the public and to Art by his uncompromising exposure of the proceedings at the National Gallery.* Mr. Moore has, we understand, magnanimously declined the gift; he is too shrewd a man to expose himself to the ridicule its acceptance would entail upon him; how he must have laughed within himself at the effect which his disinterested evidence before the committee had produced! Indeed the whole matter is so farcical that we are tempted to laugh too, if melancholy visions of "picture dealing" did not awe us into gravity. As regards Lord Onslow, the only charitable construction we can give to these eccentricities is that his advanced age and secluded habits of life have dimmed his reason and blinded his judgment.

Roberts's Holy Land.—We see, by an advertisement which appears in our columns, that the unsold impressions of this beautiful and highly interesting publication are about to be disposed of by the hammer of Messrs. Southgate & Barrett, to whom was entrusted the sale of Mr. Alderman Moon's stock, on his retirement from business. To those who are unacquainted with the nature of this work, we would observe that Mr. D. Roberts, R.A., made a visit to Palestine, under peculiarly favourable circumstances, for the express purpose of bringing back a series of highly-finished sketches of the localities of the country which the narratives of the historian, both sacred and profane, have rendered most important. On the return of the artist, these sketches were placed in the hands of Mr. Louis Haghe to transfer to the stone; the high reputation of Mr. Haghe is a sufficient guarantee for the faithful execution of the task committed to him. Alderman Moon, for whom we believe the drawings were made,

issued the publication, to *subscribers* only, in parts; and he expended on its production a larger sum than, perhaps, has ever been spent in England upon any work of a similar character; it is not, therefore, affirming too much to say it is in all respects unique. There is one peculiarity in connection with this projected sale which should not be lost sight of; this is, that it will be the last opportunity of procuring the publication, except by some chance; inasmuch as the auctioneers announce that the whole of the drawings will be cleaned off the stones in the presence of the assembled purchasers; consequently there can be no apprehension of inferior impressions getting into circulation, or of the work becoming common by a re-issue of the prints. By the way, passing through Fleet Street a few days since, we strolled into the new room which Messrs. Southgate & Barrett are building for a sale-room; it is advancing towards completion, and when finished will prove the most commodious and well-lighted in London: inferior only in extent to that of Messrs. Christie & Manson.

Phytoglyphic Printing.—Mechanical art, as it is not inaptly termed, is making such extraordinary advances in the present day, that there is no foretelling what its ultimate results may be. The latest, and by no means the least successful, application of mechanical science to art, is an Austrian invention which has been introduced here and patented by Messrs. Bradbury and Evans, and is termed "Phytoglyphy, or the Art of Printing from Nature." It consists in reproducing upon metal plates fac-similes of plants, such as mosses, ferns, grasses, and many descriptions of flowers; from these plates impressions are taken exactly resembling the objects even to colours and *substance*, for the objects appear embossed, as if laid down on the paper, though printed from a flat surface. The process requires neither drawing nor engraving, and, what seems to us the most wonderful part in it, the various colours are produced at one printing; hence it entails a very small cost. Some specimens submitted to us by the patentees, from a large work they are preparing, struck us as remarkable for their delicacy, accuracy, and truth of colouring.

The Picture Gallery of Mr. T. Baring, M.P.—The fine collection of pictures belonging to this gentleman recently had a narrow escape from destruction by fire, owing, it is said, to the carelessness of a servant who placed a lighted candle so close to some drapery as to ignite it. The majority of the pictures had fortunately been taken from the walls, and deposited in a distant corner of the apartment, otherwise the injury they would in all probability have sustained must have proved irreparable. Two or three modern works were, we understand, "blistered" slightly, and may easily be restored; happily this appears to be the extent of the mischief done.

The Arts under the Early Christians.—A lecture on the Catacombs of Rome, and the Arts under the Early Christians, was delivered on the 7th at the Weybridge Mechanics' Institute, by Mr. Edward Hall, F.S.A. The address showed the relation of the Arts to the early Christian Church, and described the paintings, sculptures, and epitaphs, the subject being well illustrated by diagrams. The lecturer also dwelt upon the permanent value of such remains, and on the necessity of *earnestness* as regards the success of the pursuit of modern Art.

Norwich Testimonial to the Duke.—The competition for this testimonial has resulted in the selection of the model of Mr. G. G. Adams. It is to be of bronze, eight feet high, elevated on a granite pedestal, the cost to be about 1,000*l.* Seven models were sent in. The choice was made by a committee of ten; but the works were not, we believe, exposed publicly. The bust of the Duke of Wellington, executed by Mr. Adams soon after death, was unquestionably a work of merit, and a very striking likeness of his Grace at the advanced period of his life, and we have little doubt of the Norwich testimonial proving a work honourable to the sculptor, and worthy of him whom it is intended to commemorate.

REVIEWS.

The Spires and Towers of the Mediæval Churches of England. Vol. I. Spires. By C. Wickes, Architect. Published by J. Weale, and Ackermann & Co., London.

To the practical architect and the student of ecclesiastical architecture, this will prove a very valuable publication: it is only when some such work comes before us that we are made aware how many noble and beautiful sacred edifices are half-hidden in comparatively obscure places of England, especially in the central parts of the kingdom. The finest spires and the loftiest towers are found in the level districts, Oxfordshire, Huntingdonshire, Northamptonshire, Lincolnshire, Leicestershire, &c., where they serve as a sort of landmark: it is rare to see a parochial church, of ancient date, with an elevated tower, much less with a spire, in the extreme southern and western parts of the country where the land undulates greatly: we have frequently noticed this in travelling. Mr. Wickes, who is an architect residing in Leicester, has made an admirable selection of subjects; they are drawn in outline only, that nothing may interfere with the clear delineation of the general design, and of the sculptured and ornamented details; they remind us of Coney's published works. The volume now before us contains twenty-six plates of "Spires," exhibiting forty-one subjects, executed in lithography, and of a large size: it will be followed by another illustrative of "Towers," to correspond with it.

Notices of Roman Inscriptions found in Northumberland. By the Rev. T. Surridge, LL.D. Published by Longman & Co., London.

The readers of Walter Scott must well remember the explanation which Oldbuck gives of the treasured inscription he has upon his estate, consisting of the letters A.D.L.L. and the figure of a *simpulum*, which he translates *Agricola Dicavit Libens Lubens*, and which honest Edie Ochiltree declares is simply "Aiken Drum's Lang Ladle," with a representation of the implement above it, the work of some idle mason. All this might pass as a good joke against the speculations of the antiquary, if we did not find instances in which equal absurdities are seriously committed. We could point to the pages of Stukely and Vallancy for one or two striking instances, they having a mind so fertile, that they could, by seeing any one brick of an edifice, give you a ground plan and elevation of the whole. This is pleasant day-dreaming, but by no means useful knowledge; the mis-reading of abbreviated inscriptions is a destruction of all their sense and utility, and in the work before us this is denounced more strongly than we should venture to do it, and by a gentleman who has adopted a novel mode of reading them, which, if followed, would have the effect of at once destroying the thousands of readings we possess in the pages of the learned, and substituting any words whose initials are the same, or breaking up words into initial letters and fitting them with a series of words for each letter at the option of the reader, and entirely irrespective of any rule. To read these inscriptions properly it is necessary to have a long experience of the mode in which they are generally arranged, and that by which the best scholars have interpreted them, which is by no means so uncertain, and so entirely left to the will of the reader, as Dr. Surridge must have imagined. To take the first instance;—the line on the Rochester altar COHIVARDVM which has been very reasonably translated *Cohortes primæ vardalorum* (the first Cohort of the Varduli) has been amplified by the Doctor into *Cohortis quartæ aram diis universis manibus* (an altar dedicated to the Gods and universal manes of the fourth Cohort) though why the three letters which commence the line are not also to be received as the initials of three other words we are at a loss to know, and the whole line, in fact, to be a totally different series of words which by a little study might be fitted to them after the Oldbuck fashion. The Doctor congratulates himself on being able to read these inscriptions without "the impediment of pre-conceived fancies and theories;" certainly no one has yet read or theorised after the Doctor's fashion, and what ground beyond conjecture he can assume is not by any means clear, as he carries the war vigorously into the enemies' camp, but leaves his own totally unguarded. He comes to these inscriptions a perfect novice, as he comes without the "impediment" of a familiar acquaintance with their style and character, and he throws aside the concurrent testimony of such scholars as Horsley, Hodgson, and all others who have devoted a life to the study, and setting up a theory of his own, reads without rule any way he pleases, and angrily asserts he alone can read properly. We are perfectly sure that not a single Roman scholar will agree with him, and we are sorry that he has been provoked into publishing that which a little cool reasoning might have converted even himself from accrediting. But to leave this vexed question of reading entirely alone, what are we to say when we find him turning the half-obliterated ornament of one altar into the letters J.C.M.B., and declaring it to mean "Julius Cæsar of illustrious memory;" or the ornamental curves at the top of another into J.C., the initials of the same emperor. Dr. Stukeley once obtained a worn coin of the British usurper Carausius, upon which he read the letters *Oriuna Aug.*, and at once published a biography of *Oriuna* the wife of Carausius, whose name he fancied this was, and the female figure beneath it a representation of herself. A perfect coin was afterwards discovered with the inscription *Fortuna Aug.*, and then the figure was seen to be that of the goddess, the Empress Oriuna only existing in the Doctor's imagination; but his biography of her may still be consulted by the curious, and is well worth the trouble, as an existing proof of the length to which imagination may carry an enthusiastic scholar. The study of antiquity requires much careful thought and rigid comparison, and cannot be mastered by conjecture, particularly in these days of exactitude.

A Descriptive Catalogue of London Traders' Tokens. By J. N. Burn. Printed by the Corporation of London.

This volume, descriptive of the large and curious collection of metropolitan *pseudo-moneta*, made current in the seventeenth century by traders of all kinds, through want of a governmental copper-coinage, is compiled by Mr. Burn, to illustrate the gift of the late Mr. Beaufoy, of the series to the corporation of London. It is well for the collection that its catalogue has fallen into such able hands; for Mr. Burn has so fully noted and illustrated the series of coins by amusing anecdote and reminiscence, that his volume is a most agreeable addition to the series descriptive of "Modern Babylon" in all its phases, and a most amusing and instructive record of the manners, customs, and modes of life of its inhabitants in the past. It is one of those few catalogues that absolutely add value and interest to the collection it describes; and we are only sorry that it is restricted in its circulation to the members of the corporation of the City of London. It reflects considerable credit on that body, for the awakened sense they feel in the advantages which books may contain, and proves that the city will yet regain credit lost. By the publication of such a volume, they do "the State a service" in topographical literature, and we hope to see it followed up by the publication of many others devoted to the mercantile history of London, of which we know little, except that much reposes in the civic archives. If they are so fortunate as to obtain equally good assistance, Mr. Burn may rejoice in the fellowship of other volumes to which his own is an excellent pioneer. The library at Guildhall, where this collection is placed, is remarkable for a fine series of rare books and pamphlets connected with London, for many curious antiques, and for an autograph of Shakspeare, "though last not least," and for the attainment of which the citizens paid largely. With much liberality, the Library Committee have lately issued free tickets to literary gentlemen, inviting them to visit and use this excellent library. These are all good signs; and heartily do we rejoice to see them. It is fitting that the citizens of London should hold their due place in the intellectuality of the age; and it is their own fault if they do not. We congratulate them on the able and successful nature of the present volume, which does honour to all concerned in its production.

The Illustrated Publications of Messrs. Ingram, Cooke, & Co., London.

We have received another parcel of books from the prolific press of this enterprising firm. The first we opened is,—

Fern Leaves from Fanny's Portfolio, very prettily illustrated by Birket Foster. These "ferns" are the growth of an American soil; some of them opened their bright green fronds, as Linnæus called the leaves of these plants, in their native sunshine; others have been transplanted here, and are now spread forth for the first time. Dropping metaphor, however, this is a charming little volume, full of pretty thoughts, sweet and touching sentiment, and wholesome truths. The tales, where even they amount to such, are mere fragments, but there are many wise sayings expressed in few words. The book is worth a thousand of the fairy and allegorical

stories which it has lately become fashionable to introduce into children's literature from the mystic regions of Germany and more northern countries. There is matter in it, too, which the parent of the child may profitably peruse, for it is not exclusively addressed to the young, though more especially calculated for them. We could however point out two or three papers that we had rather have been without; neither sentiment nor expressions have the same delicate tendency as the rest.

Yankee Humour and Uncle Sam's Fun, with an introduction by Mr. Jerdan, is also an importation from the other side of the Atlantic; it is however little to our taste; it certainly exhibits wit and fun, but these qualities are so intermixed with vulgarity that their enjoyment is spoiled. The highest charm of our great modern humourist, Charles Dickens, is, that in all his characters drawn even from the most humble ranks of life, one meets with nothing to offend the most fastidious reader. "Uncle Sam" would be more acceptable had he followed such an example, or that of his fellow-countryman and namesake "Sam Slick."

The Three Presidencies of India, by John Capper, F.R.A.S., is, at this time especially, when our Eastern possessions are engaging so much of public attention and of legislation, a most opportune publication. Mr. Capper's is a closely-printed volume of some five hundred pages, tracing the history of the country from the earliest period down to the present; and entering at considerable length into our connection with it through the East India Company, to whose government the author appears by no means favourable. This is a question, however, beyond our province to enter upon here, though the state of British India, with its millions of our fellow-creatures, cannot be a matter of perfect indifference to any Englishman. But to those who care little concerning the political history of the country, Mr. Capper's book will afford much useful information on its physical and social condition.

G. Barnard's Handbook of Foliage and Foreground Drawing contains a profusion of lithographic examples and much botanical information; it seems to us better adapted to the student of botany than the young artist; the examples are on too limited a scale, we consider, to be of much practical use to the latter.

The Life of the Right Hon. Edmund Burke, by Peter Burke, Esq., is a very valuable addition to our existing biographies of great men; it is written in a style that cannot fail to be popular and pleasing.

The Alain Family, a translation from the French of Alphonse Karr, is a tale of the Norman Coast; it is a simple domestic narrative ingeniously worked up into a story of much interest.

The two parts of The Universal Library which are before us, consist the one of "Bacon's Essays," and "Locke on the Reasonableness of Christianity," the other of Miss Bremer's "The Neighbours," "The Twins," &c., works too well known to require comment. We have still two more of Messrs. Ingram & Cooke's publications to notice. Victor Hugo's Rhine, full of information that the tourist will be glad to read; and Fitz Alwyn, the first Lord Mayor, a tale of the Drapers' Company, possessing adventure enough to excite half the apprentices of London to aspire to the honours of the chief magistrate of London, and inculcating an excellent moral.

Coming Events. Engraved by H. T. Ryall, after the Picture by Sir E. Landseer, R.A. Republished by T. Boys, London.

This is a small reproduction after the large and well-known plate: it is very delicately engraved, and constitutes a "gem."

"Keeper," "A Good Dog in Old Times." Engraved by W. T. Davey, from the Picture by Sir E. Landseer, R.A. Published by T. Boys, London.

As the successor of Mr. Alderman Moon, from whose taste and enterprise emanated most of the highest class prints which have of late years been issued to the public, we are inclined to scan somewhat more critically than usual what Mr. Boys may produce; we sincerely trust he will earn the distinction which his predecessor merited and gained. It will not be, however, by the issue of such engravings as this, which, nevertheless, we are willing to accept as a curiosity, inasmuch as it is said to be after a picture painted by Landseer, when only nineteen years of age. As an early indication of that genius, which, when ripened into maturity, has charmed the multitude, the print will not be without great interest; still with the exception of the dog's head, which is lively and vigorous, there is nothing in it but what an observant and *cleverish* lad might have designed and painted

An Account of the Palace and Picture Galleries of Hampton Court. By W. Powell. Published by the Author, East Moulsey.

Of the thousands who annually visit the right regal palace of Hampton, how few are there who come away from it with their minds enlightened by what they have seen; and yet there is a world of information to be gathered within its walls. The pictures it contains are in themselves a treasury of historical wealth, to which, chiefly, this book is an intelligent guide. It is compiled with much care and seems greatly superior to other works, got up with a similar object, which have come into our hands. The descriptive notes referring to the pictures are unusually comprehensive.

A Peep at the Pixies. By Mrs. Bray. With Illustrations by Hablot K. Browne.

A peep at the actual pixies of Devonshire, "faithfully described" by Mrs. Bray, is a treat not only for the children for whose especial gratification the book has been written, but for those happy children of "a larger growth," who are still wise enough to enjoy the luxury of a fairy tale, with no other purpose in view than that of innocent amusement. Such (and we hope there are many) cannot make a better investment of the sum of three shillings and sixpence than in the purchase of this charming little volume, gay in its scarlet binding, and sparkling with the illustrations of Hablot K. Browne; at times he is himself guilty of strange freaks, as if driven to his last resource to give a somewhat new reading of a scene in Fairy-land and he ought to be particularly grateful to Mrs. Bray for her description of the long tufted "Pixy" tail, which is, certainly, a *new feature* in fairy illustration. His portrait of "Pixy Gathon" is a "gem" in its way, and all the illustrations are as pleasant (as far as they go) as the letter-press, which is saying a great deal in praise of Mr. Browne. The volume is prefaced by an account of Dartmoor, so simple, yet so real, that it has all the freedom of a moorland ramble, and we do not remember ever to have read anything better written, even by Mrs. Bray; her knowledge of the locality, her affection for her subject, her exquisite feeling for Nature, and her real delight in fairy lore, have given a freshness to this little volume which we did not expect from the author of so many novels, romances, letters, and border tales of every description; the pen and the spirit too often wear out together, but Mrs. Bray revels in perpetual youth, and enjoys her subject, which is the sure way to make others enjoy it also. The volume contains six tales, all different, all amusing. The plot of "The Three Trials" could be worked into an excellent Christmas pantomime; and "The Seven Crosses of Tiverton" will, doubtless, be the favourite with all the good little girls, who, of course, have an affection for babies, and to whom seven in one basket cannot fail to be an especial delight. Mrs. Bray's accomplished mind has draped the Pixies with much grace, without depriving them of any of their original attributes, and we hope she will extend her researches amongst the records of the "good people," and give us the result in the course of another year. The notes at the end contain matter of interest for all who feel a desire to know the origin of such tales and legends as have been woven by time into our country's history.

On Architectural Education. A Prize Essay of the Royal Institute of British Architects. By J. T. T. Knowles, Jun. Published by Bosworth, London.

The fact of this short essay being considered by the society to whom it is addressed entitled to their "prize," tells much in its favour; but had it been written under other circumstances it would have merited consideration, for it seeks to ennoble a profession which, in too many instances now, has degenerated into a mere trade in the application of building materials. The main point on which the author rests his argument for raising the architect to his true and rightful position as a practitioner in a noble and scientific department of Art, is, that none should be allowed to practise until, as in other learned professions, he has received fit education, and has undergone the ordeal of examination, by a publicly-recognised body of professors. Mr. Knowles supports his propositions by sensible and, to us, convincing observations: we feel assured that, if some such system were adopted—but not till then—we should see architecture, or what is often now falsely so called, very different from its present shape and features.

Rodwell's Child's First Step to the History of England. New Edition, with Continuation. By Julia Corner. Published by A. Hall, & Virtue, London.

A little book that satisfactorily bears out its title; it is literally an epitome of English history compiled in short words, which a very young child may read. The additions of Miss Corner include the principal events of the present reign: we know of no more suitable work than this for those to whom it is addressed.

The Olla-Podrida; or, Scraps Numismatic, Antiquarian, and Literary. By R. Sainthill. Published by Nicholls, London.

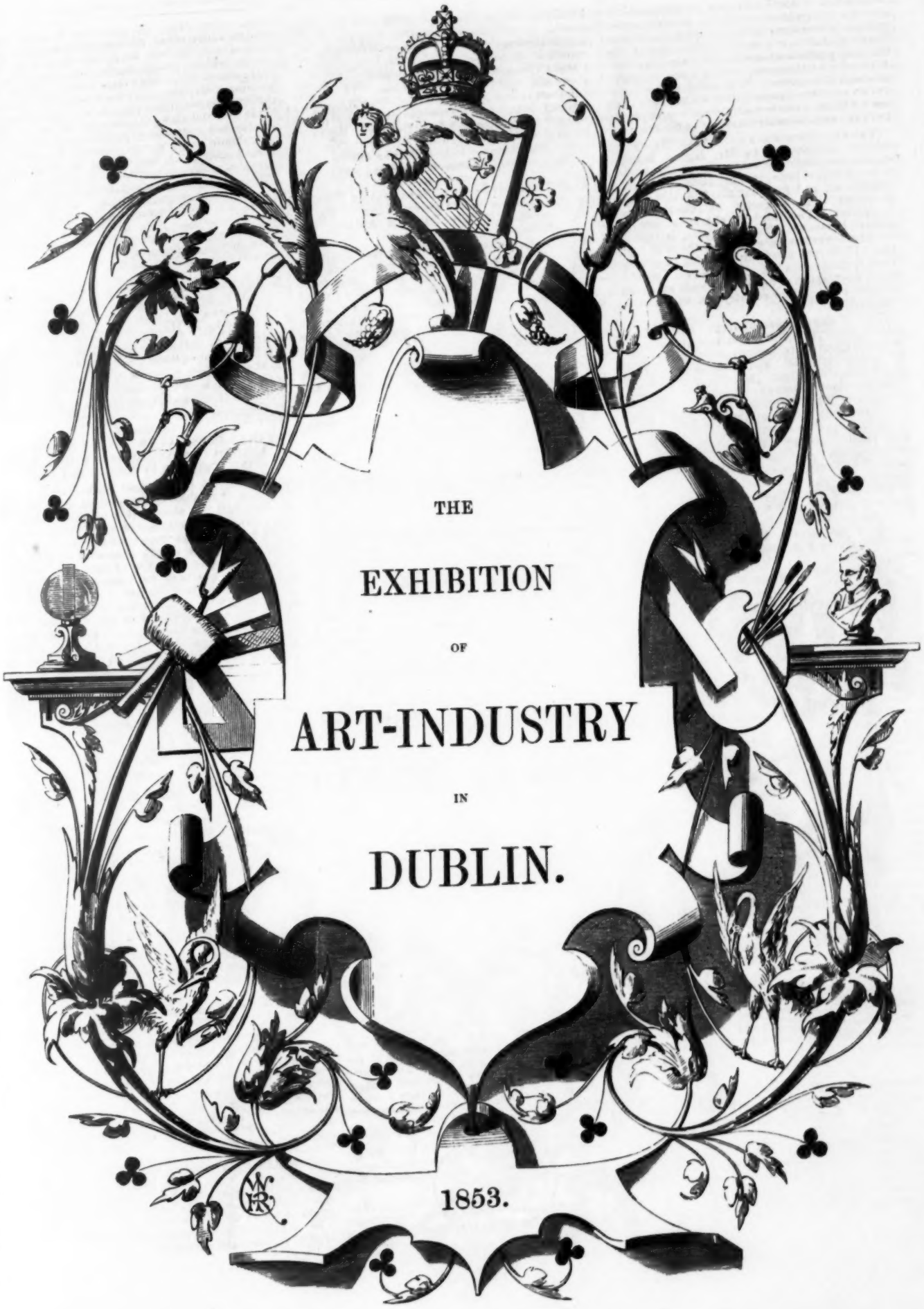
An olla-podrida is a curious Spanish dish, a conglomerate of eatables of the most varied kind, and Mr. Sainthill has chosen this name as a sort of index-title to two volumes of very varied papers, which he has written from time to time, on a great variety of subjects, chiefly connected with Numismatics and other branches of antiquity. As the first volume has been for some years before the world, it has received the fiat of criticism from the lips of those who have studied these things well, and it has been approval in all instances. The second volume has just appeared, and is, we think, more varied than the first; it contains a large quantity of notes on coinage, ancient and modern, and some very shrewd remarks on the modern style of monetary Art. The plates which illustrate the volumes are excellently executed, and the coins are from drawings by Dr. Aquilla Smith, of Dublin, who combines the knowledge of an antiquary with the ability of an artist; indeed, we know that in this department the Doctor is acknowledged to be unrivalled, and that by artists who have been engaged in the delineation of similar antiques. Mr. Sainthill has gathered from his studies much curious and minute information, and although some few of his pages may be considered as too private in their interest for the public eye, the volumes contain a large assemblage of facts, which could only be embraced in a work of this kind, and which may therefore be considered as one expressly devoted to aiding minute research. It is well for students that there are scholars like Mr. Sainthill, willing thus to devote himself to their use, and when he modestly concludes his volumes by describing the Spanish olla-podrida as a dish only eatable in the absence of all others, we think none of his readers will allow the comparison at all to agree with his own agreeable literary dish.

The Art of Marbling. By C. W. Woolnough. Published by A. Heylin, London.

It has vainly taxed our ingenuity, when looking at a neatly bound book, to discover by what art and mystery its "marbled" edges and sides have been wrought; and we should still have pondered long over the matter without arriving at any satisfactory result, had not this small volume fallen into our hands, and imparted the secret to us. It is worth knowing, although our readers may not care to become "paper-stainers," as Turner once designated authors in a toast on a festive occasion, in reply to one of the "painters and glaziers" with which Rogers, we believe, associated the artist's name. We must refer those who desire to know the secret to Mr. Heylin's book, as we do not choose to divulge it ourselves. The working of the process must require great ingenuity, care, and precision.

FINIS.

Bradbury & Evans, Printers Extraordinary to the Queen, Whitefriars.



THE

EXHIBITION

OF

ART-INDUSTRY

IN

DUBLIN.

1853.

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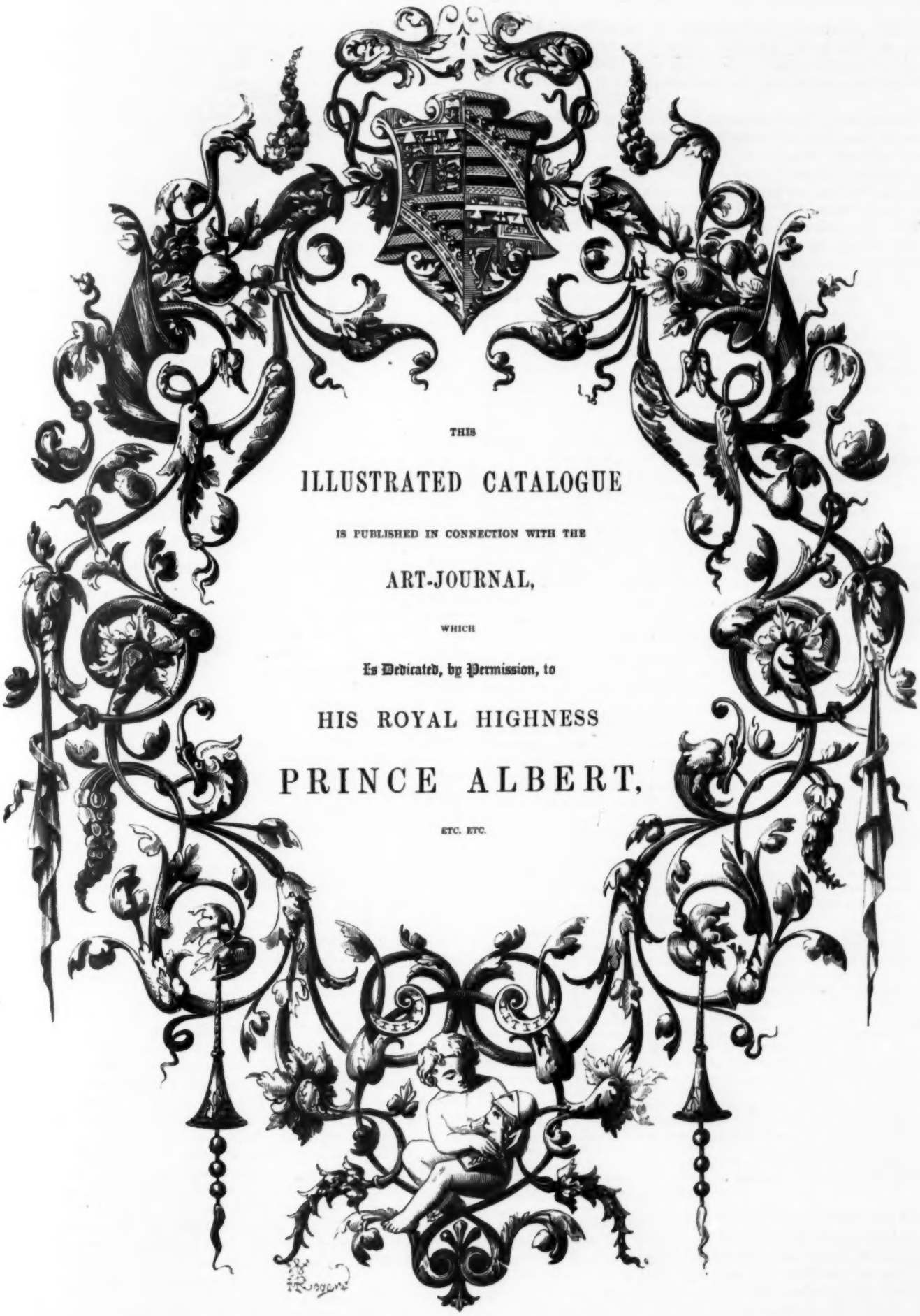

THIS

ILLUSTRATED CATALOGUE

IS PUBLISHED IN CONNECTION WITH THE

ART-JOURNAL,

WHICH

Is Dedicated, by Permission, to

HIS ROYAL HIGHNESS

PRINCE ALBERT,

ETC. ETC.

THE EXHIBITION OF ART AND ART-INDUSTRY IN DUBLIN originated in the disinterested offer of one of its citizens, WILLIAM DARGAN, Esq., to supply the necessary funds for its creation and conduct. This estimable gentleman—whose services to Ireland have been great and continuous, and who, as a railway contractor, has given profitable and productive employment to a large number of its people—amounting at one period to nearly sixty thousand men—made no other stipulation than that the public should not be called upon for any portion of the cost of the undertaking; and that, only in the event of a surplus exceeding the expenditure, should the capital he advanced be returned to him. It is therefore impossible to consider this Exhibition without giving expression to those sentiments of gratitude, which are the due of a gentleman influenced by motives so pure and patriotic; and out of which cannot fail to arise advantages immensely beneficial to his country.

These advantages are self-evident. Ireland, with so many natural helps to Manufacture, has hitherto availed herself of few or none of them; with coal and iron and limestone in abundance, her mines have been but very partially worked; with water-power running from every great lake in sufficiency to turn all the spindles that derive their impulse from steam in Manchester, it runs idly, and to waste, into bays and harbours that are estuaries of the Atlantic; with a surplus population (a good, or evil, that exists no longer) craving employment, its people have been without occupation; their labour "at home" has barely sufficed to procure the means of a miserable existence. Ireland has been emphatically termed "a land of raw materials," and he who developes its resources, calls its latent energies into action, and enables MAN to derive comforts and luxuries from the wealth of NATURE, may be indeed described not only as a Patriot to his Country, but as a Benefactor to the World.

The universal voice has been loud in praise of Mr. William Dargan; we but discharge our duty in commencing this Work by adding one more to the many expressions of gratitude he has received. We believe that this Exhibition will contribute very largely to render Ireland that which she is so eminently qualified to become—a manufacturing country; that the fertile South and the richly endowed West will ere long emulate the North; and that hitherto undeveloped sources of prosperity and power in Ireland will date a new era from the Exhibition of 1853.

This belief is mainly based upon the better understanding the Exhibition will originate between England and Ireland. We have frequently had occasion to observe that for every new VISITOR Ireland obtains a new FRIEND; nothing can so essentially serve the two countries as increased intercourse; a more intimate acquaintance with the people and the capabilities of Ireland, will, of a surety, be followed by inflow of English capital, with forethought and enterprise, which are, so to speak, the leading faculties of England. Happily, a variety of circumstances combine at this moment to direct attention towards "the sister kingdom." Agitation has died out for lack of fuel; railways and steam ships bring the two Capitals within a distance of ten hours; the "bit of land" is no longer coveted as the sole source of life; and emigration *from* Ireland must be followed by emigration *into* Ireland, with better habits, improved systems, and ample capital, under the influence of which Ireland must ultimately, and inevitably, become the most productive and, consequently, the most prosperous of all the dominions of the Crown.

With this hope, and in this belief, we consider the Great Exhibition held in Dublin in the year 1853, as even a larger contribution to the wealth of these kingdoms, than the Great Exhibition which took place in London in the year 1851; and we do not doubt that His Royal Highness PRINCE ALBERT, on visiting the Irish Capital, will earnestly rejoice that his indefatigable exertions and enlightened policy—which made that year MEMORABLE—have again borne rich fruitage, and again advanced the best interests of his country.

The Exhibition was opened by the Irish Viceroy, the Earl of St. Germans, on the 12th of May, 1853; the architect, JOHN BENSON, Esq., on that occasion received the honour of knighthood—a compliment well deserved, for the structure seems on all sides to have given entire satisfaction; and it is no small part of the merit of the builder that notwithstanding many serious difficulties, it was "finished to time." The following descriptive particulars of the structure will perhaps sufficiently picture it to our readers:—

"Presenting a front to Merrion-square of 300 feet, the main or centre feature of elevation consists of a semicircular projection, which forms the Eastern termination of the Central Hall. This is a noble apartment of 425 feet in length, and 100 feet in height, covered by a semicircular roof upon trellis ribs, in one span of 100 feet. On each side of the Centre Hall, and running parallel to it for the same length, are two halls 50 feet wide, with domed roofs, similar to that which covers the main nave or hall of the building. The height from the floor to the roof of each of these halls is 65 feet. They are approached through passages from the Centre Hall. In addition to these three halls are four compartments of 25 feet wide, running the whole length of the building; two are placed between the Centre Hall and the side halls, and two on each side of the latter; divided into sections of 25 feet square, forming convenient divisions for the purposes of classification. Over these compartments are spacious galleries, also running the length of the building, which not only afford increased space for exhibition, but form an agreeable promenade from whence the effect of the three halls may be seen to greater advantage. To the south of the Central Hall, left of the spectator, is a hall devoted to foreign contributors; adjacent to which is the Fine Arts Court, corresponding in position to the Machinery Court. The northern and southern courts have galleries running round them, from which the spectator also looks into the Central Court. The ceiling of the halls being divided into panels formed by the trellis ribs, and the other constructive parts of the building, has allowed ample opportunity for effective decoration. Light is admitted from above in one unbroken and equally distributed body. The construction of the building is strongly marked on the elevation, and forms in fact the ornamental character of the design. There are also external galleries which are attractive features. The materials of the building are iron, timber, and glass."

In this spacious and very beautiful building, then, have been collected a large number of the Art-productions, not alone of Ireland and England, but of the several Nations of the World; they are there to gratify but also to instruct; as mighty teachers of the future, from which the industry of Ireland will learn much; and we may be sure that all by whom the Exhibition is visited, will cordially respond to the prayer expressed in the report presented by the Committee to the Lord Lieutenant:

"That it may please Almighty God to make this great undertaking the commencement of a new era in the history of Ireland, and that from the 12th of May, 1853, annalists may date a period when industry and public order, with their inseparable companions, happiness and wealth, shed their abundant blessings over this portion of her Majesty's dominions!"

The first step, after the preliminaries had been settled by which the offer of Mr. Dargan was accepted by the Royal Dublin Society—a society very properly selected by him as his immediate ally—was the appointment of a committee of twenty-five gentlemen, and the arrangement of a competent "staff,"—C. P. Roney, Esq. being the Hon. Secretary, and John C. Deane, Esq. the Secretary. The Committee appear to have worked diligently, and with unanimity; the Secretaries were indefatigable in their exertions, and to them unquestionably we are indebted for much of the ultimate success. Mr. Roney visited France, Belgium, Holland, and Germany; he arranged the several acting commissions, and succeeded in obtaining that zealous cooperation abroad which resulted in the cheering and serviceable character of the Foreign Department; while Mr. Deane was equally zealous "at home" among British Manufacturers, and especially with reference to the Fine Arts Court. The whole of the "officials" appear, indeed, to have done their duty with active energy, and a strong determination to bring the experiment to a successful issue.

And it is that issue, which we have now briefly to consider. In the Fine Arts Court, the walls are lined with PICTURES; on one side by the productions of British Artists, and on the other, of those of the artists of Germany, Belgium, and France. Among British works, the principal are, Winterhalter's full-length portraits of her Most Gracious Majesty and his Royal Highness Prince Albert; these were removed from the state apartments at Windsor Castle, and together with Mulready's "Wolf and Lamb" (from Buckingham Palace) form the royal loans to the collection: of the remainder, Mulready's "Convalescent," lent by Lord Northwick; Danby's "Deluge," by E. Jones, Esq.; Landseer's "Bolton Abbey" and "Hawking," and Collins's "Boy at the Gate," by the Duke of Devonshire; Herbert's "Trial of the Seven Bishops," by Mr. Agnew; Goodall's "Happy Days of Charles the First," (a small replica) and Pyne's "Lago Maggiore," by Thomas Fairbairn, Esq.; Callcott's "Old Port of Naples," by Samuel Cartwright, Esq.; Lawrence's "Kemble as Coriolanus," and a work of wonderful power, an "Italian Landscape," bearing the date 1803, by J. M. W. Turner, by the Earl of Yarborough; Leslie's "Sir Roger De Coverly," and Stone's "Course of True Love," by the Marquis of Lansdowne; Etty's "Joan of Arc," by M. Gambart; Landseer's "Horses Watering," by Lord Monteagle; Etty's "Rape of Proserpine," by Mr. Gillot; the renowned pictures of Hogarth, the "Gate of Calais," and "The Last Stake," both lent by the Earl of Charlemont; Duncan's "Prince Charles in the Cave," by Mr. A. Hill; Mulready's "Travelling Druggist," and Wilkie's ever famous "Rent Day," by J. Chapman, Esq.; examples of Rothwell, Jones, Hart, and Grant, by H. A. J. Munro, Esq.; with specimens of Uwins, Chalon, Maclise, Ward, Hook, Huskisson, Müller, Herring, Redgrave, Lance, Topham, Rothwell, Hannah, C. Landseer, Allan, Anthony, &c. &c., lent either by the artists or by collectors.

From this limited enumeration it will be seen that the British collection is exceedingly rich and varied, numbering upwards of one hundred; it is rare, indeed, to find so many exquisite examples of modern Art collected in one building, and, taking this view alone, the Exhibition will supply an ample recompense to the visitor.

Our notice of the foreign contributions must be yet more condensed. His Majesty the King of the Belgians graciously lent ten pictures, the productions of the leading masters of the modern Belgian school; they are truly great works—efforts of the very highest genius. The King, in thus aiding the Exhibition, has enlarged the fame of his country, and its artists owe him much for his generous consideration. We are here introduced to Verboeckoven, Wappers, De Keyser, Leys, Gallait, Tcheggany, and some fifty or sixty other masters of this glorious school. France, Prussia, and Holland have also contributed largely and most beneficially; and, taken altogether, this *original* feature of the Exhibition is, perhaps, the most attractive portion of it.

The SCULPTURE, which has been judiciously scattered in various parts of the building, is highly honourable to the state of the Art in these kingdoms; and it is not among the least gratifying of the facts connected with the Exhibition, that the leading and most meritorious of the sculptors are Irishmen; their country may well be proud of such men as MacDowel, Foley, Hogan, Lawlor, Moore, Jones, the Kirks, the Farrells, and others, some of whom rank with the most renowned artists of Europe, and the two first-named of whom are universally acknowledged as of the heads of their profession. Among the other contributors to this important and interesting department are Baily, Bell, Earle, Mrs. Thorneycroft, Francis, Munro, Monti, Marshall, Noble, and the Baron Marochetti, with Rauch, Geefs, Fraiken, David D'Angers, &c. &c.

The contributions of Art-Manufacture have been supplied chiefly by England and France; Belgium has sent much that is good; Germany many productions of great excellence; and some few have been forwarded by other continental countries. To England and France, however, the largest debt is due; many of the best manufacturers of both kingdoms have zealously co-operated with the committee, and the result is a very satisfactory assemblage of Art-wealth, as sources of enjoyment and instruction. Thus, among the latter we find several grand productions of the National Manufactories of Sèvres and Beauvais; the exquisite toilet gems of Rudolphi; the Aubusson carpets of Sallandrouze; ornamental articles in zinc of the Vielle Montagne; the church furniture of Villemsens; the wood-carvings of Lienard; the bronzes of Paillard; and a very large number of the other fine Art-works for which France is famous.

Among the leading contributors of England are Alderman Copeland, the Coalbrookdale Company, Messrs. Chance, Messrs. Elkington, Messrs. Houldsworth, Messrs. Robertson, Carr, & Steel, Messrs. Clabburn, Messrs. Richardson,—in brief, we believe that in the volume to which this is the Introduction, we have given engraved examples of the productions of nearly all the contributors whose works are prominent in the collection.

The Exhibition of Irish Art-produce is, as will be supposed, limited in extent and in value; it is, however, larger and of greater worth than was expected, and will assuredly elevate, rather than depress, hope in the future of Ireland. Until very recently, "Irish manufacture" meant only the produce of the loom, and that by hand labour. Its linens and tabinets have been long famous: they have kept, and still retain, their supremacy. Notwithstanding the efforts at competition, in Dunfermline on the one hand, and at Norwich on the other, the damasks of Belfast and the tabinets of Dublin yet command the markets of the world. Within the last few years, however, while the material has in no degree retrograded, Art has given its valuable aid to the enterprise of the manufacturer, and the skill of the artisan; and if we compare the modern with the old produce of Messrs. FRY, Messrs. ATKINSON, and others, we shall admit our obligations to the Government Schools of Design, which, in Dublin and Belfast especially, have been at once the stimulants and the teachers of these eminent manufacturers. The same may be said of the linen-producers of Belfast: the most distinguished of them all, Mr. M. Andrews of Ardoyne, may now exhibit, and does now exhibit, his productions as examples of elegance and purity in Art; witness for him the two of his works engraved in this publication: and all visitors to the Exhibition will examine with pleasure and profit the graceful and well-arranged stall of Roddy of Belfast, in which are shown the fabric from its primitive state to its highest finish, with all the intermediate stages of preparation. We regard this small collection as among the most striking and satisfactory "shows" in the whole building.

The trade of the jeweller and goldsmith must be regarded as almost "new" in Ireland; that it is rapidly rising into eminence will be apparent to all who examine the stalls of Mr. West, Mr. Waterhouse, Mr. Atcheson, Mr. Gardener and others; their more ambitious "pieces of plate," their commemoration vases and testimonial cups, are entitled to high

praise; while their jewellery (that of Mr. West especially) will not suffer by comparison with the better works of England. The productions in Irish bog-wood, decorated with Irish gems, may be regarded only as graceful toys, but they exhibit taste and skill of no mean order, and assuredly those who have created this new branch of Art-manufacture are entitled to public thanks. A more important branch of manufacture is that of "ladies' work," the hand-embroidery which gives employment (if we are rightly informed) to nearly a quarter of a million of the women and girls of Ireland. This, too, is a branch of trade of recent origin—the creation of the last ten years—for until some time after the year 1840, it was exclusively confined to a few districts of the north; it is now spread to the south and into the "far west," rendering industry productive and renumerating, and employing those who must without it have been altogether idle.

If our summary of Irish Art-productions must be thus limited—for excepting in some objects of minor importance, Irish manufactures cannot as yet enter into competition with those of other countries in the great marts of the world—those who have observed progress in Ireland during the last twenty years, will be amazed that so much, and not that so little, has been done, and will be encouraged rather than depressed, while comparing the Irish contributions to the Exhibition, with those of the sister-country. Those who desire the welfare of Ireland, and believe that its increased prosperity necessarily augments the prosperity of England, will therefore, "take heart," while passing through this structure, and have faith as well as hope in the future of a country, whose energies are about to be aroused,—whose capabilities are on the eve of development; in short, whose dark days are over.

There is but one other topic essential to notice. The collection of Irish Antiquities forms beyond doubt the most original and the most interesting division of the Exhibition; they have been collected with amazing industry; casts have been procured of a very large number of the most famous remains; these have been arranged with admirable skill, and we are bound to express gratitude to the Lord Talbot de Malahide, to Major Fairfield, and to John Lentaigne, Esq.,—the sub-committee, to whom this important task was confided. We hope eventually this singular, curious, and very valuable series will form one of the "courts" of the Crystal Palace at Penge Park, for it is a monument of the glories of ancient Ireland, scarcely second in interest and importance to those which have made us live again at Nineveh.

The Work which these observations preface, contains a selection of the best contributions of the several leading manufacturers. It will be obvious to all who pass through the Exhibition, that many excellent Art-objects are unnoticed; but to have enlarged it beyond the extent of these pages, would have been, necessarily, to have demanded for it a higher price than we believed it could bear. It may be right to observe, that all the engravings contained in this Illustrated Catalogue were engraved expressly for it, and that none of them had previously appeared here, or, as far as we are cognisant, elsewhere; the drawings were either supplied to us by the manufacturers, or made from the objects by artists employed by us, on the express condition that the works so engraved should be contributed to the Exhibition. The engravings have been executed either by, or under the superintendence of the Messrs. Nichols, to whose talents, energy, and promptness we have been much indebted for the ability to produce the work within so short a period of time after the opening of the Exhibition, and who have enabled us to render this publication in all respects as meritorious as that it was our privilege to issue in the year 1851. We have introduced into this volume, with a view to add to its interest and value, twelve steel engravings of works in sculpture. We are therefore justified in the hope we expressed, when announcing the undertaking, that the volume will be regarded as an additional text-book for the Manufacturer and the Artisan, and an "authority" for those who desire to procure the most graceful and useful productions of modern Art-manufacture.

We shall not, we hope, be accused of presumption if we say we have been stimulated to produce this collection by higher motives than those of profit; which, indeed, in all such cases, is nearly out of the question; for the great cost of such a series excludes the idea of commercial gain. It is a primary business of the Art-Journal to advocate, with a view to increase, the number of such Exhibitions. During the last ten years, we have steadily pursued this course, commencing it so far back as 1846, when the first attempt in England to emulate the principle that had been adopted for half a century in France, was made in Manchester; or more correctly, so long ago as the Exhibition of Art Industry in Paris, in 1844, which we fully reported and illustrated. We have believed that publicity for improvements best secures their advancement and consequent reward; and, although at the commencement of our career, we had no inconsiderable difficulty to induce conviction of this simple truth, we have lived, and our Journal has lived, to find its admission universal; and we have our recompense in the knowledge, that the present general move in Art has received impulse from our labours.

In presenting, therefore, to our subscribers another Illustrated Catalogue of another Great Exhibition of Art Industry, we believe we best consult their interests, the welfare of Art, and the Art education of the community; and we trust that, if the plan be distasteful to any, they will bear in mind—first that we make a sacrifice to duty, and next, that it would have been in some degree a betrayal of our trust to have suffered so honorable and so hazardous an attempt as that which—in 1853—distinguishes the Irish capital, to pass without being worthily represented in the pages of the Art-Journal.

With this remark, and with acknowledgments of the courtesies we received from the committee in Dublin, and the whole of the officials acting under them, and our best thanks to the several manufacturers who gave us (as they have always done) ready and cordial co-operation,—we confide our volume to the public, repeating the prayer of the Lord Lieutenant that "Almighty God will bless and prosper the undertaking," and that, especially, it may be made the means of cementing more closely the bond of union between the two countries; making England and Ireland more thoroughly and essentially one; for of a surety that which benefits the one must prosper the other, THEIR INTERESTS BEING MUTUAL AND INSEPARABLE.

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SCULPTURE.

ART-MANUFACTURE.

FROM among the more delicate works contributed to the EXHIBITION by Mr. W. G. ROGERS, of London, we select four. The first is a CUP, about five inches high, carved in

box-wood, with raised foliage, in the Italian style of the sixteenth century. The next subject is a heart-shaped MINIATURE FRAME, in boxwood, presenting less the features of the severe Italian school than the graceful negligence of old French decorative Art. Beneath the frame we engrave

a flat HANGING SHELF, or BRACKET, made to support a group in basso-relievo, or some such

object of moderate projection. The last subject on this page is a very elaborate Elizabethan BRACKET, in box-wood, relieved by the insertion of a mask in the centre, and dolphins at the sides. With the exception of the ornament at the foot, the whole is formed of a solid mass of hard box-wood, and is as interesting for the

mechanical skill and patience which it presents, as for the taste of its design and finish. It is gratifying to find Mr. Rogers upholding the high reputation he has long since acquired by a rare combination of persevering industry with genius.

The name of RUDOLPHI, of Paris, is not only familiar in the French capital: the reputation

he has achieved in Paris has been extended to England; his collection, shown at the Great Exhibition of 1851, was the theme of very

general admiration. His works have been largely appreciated, and his success has been great in proportion. They consist principally of brooches, bracelets, and other "dress decorations;" of toilet bottles, vases, seals, and rings;—in short,

of the various elegant *bijouterie* which are indispensable accessories to the toilet, and graceful additions to the table of the drawing-room.

They are manufactured chiefly of silver, and frequently enclose valuable stones and gems, usually containing also some portions in enamel; but

perhaps the most beautiful of Rudolphi's productions are those which depend entirely for their effect upon their merits as works of Art. An examination of this page will show how admirably they are designed, while their execution is as elaborately careful as if the hand of an accomplished sculptor only had been em-

ployed in their construction. And such, indeed, is the fact; the artists who conceive and model these charming objects in miniature, are fully

capable of working out their thoughts on a grand scale, and the manufacturer who circulates such productions may be ranked with those who

uphold true Art. We have selected from the collection eight of the objects he exhibits; of these two are miniature VASES; two are TOILET BOTTLES; and the remaining four are BROOCHES.

The important collection from the extensive manufactory of Mr. ALDERMAN COPELAND, of London and Stoke-on-Trent, includes specimens of nearly every branch of ceramic production, copiously and eminently

illustrating the perfection to which modern pottery has attained. We can only refer specifically to the objects we have selected for engraving. The FLOWER-STAND and the JEWEL-CASKET, of statuary porcelain, in the Renaissance style, are enriched with gold and colours in a very elegant

and novel style. The porcelain VASE of Raffaellesque design, is an object of exceeding beauty; the foliated ornament and borders are rendered with much taste in subdued tones of colour; the figures in the centre compartment are painted on a gold ground.
The large GROUP, at the bottom of the page,

combines a variety of the different articles for which this establishment is so justly celebrated; we would especially direct attention to the oblong and square JARDINIÈRES.

THE DUBLIN EXHIBITION

M. Delicourt, of Paris, contributes some of his beautiful Paper-Hangings; engravings from a portion of them appear on this column, and across the bottom of the page. The former exhibits a Panel, and reminds us of certain decorations on the walls of Versailles; the latter, of very elegant design, is intended for a Cornice.

The Clock is from another of the contributions of M. Paillard, of Paris; it is a fine example of the Louis Quatorze style adopted in decorative works. It is not overcharged with ornament, but combines solidity with grace and richness; the caryatides are elegant figures.

Mr. S. Wertheimer, of London, contributes a number of very elegant objects, exhibiting his taste as a designer, and the skill of the artists whom he employs to work out his designs, in metal-work. We have selected from his works in the Exhibition two Miniature Frames, in-

tended to rest on a table, and two Caskets, of the style known as the *cinque-cento*. Whether

we consider the purity and beauty of the designs, or the elaborate execution of the

engraving, they are in either case entitled to high commendation. The amount of artistic work on such objects of manufacture as these, where the *graver* is so much in requisition, is more than would be presumed by those who have not visited the ateliers of those engaged upon them.

Mr. John Doulton, Sen., of the Potteries at Liverpool, exhibits, in connection with Messrs. Henry Doulton & Co., of Lambeth, a variety of

objects in terra-cotta. The Pendant Flower-pots engraved on this column are among their contributions. It is only within the last year

or two, we believe, that the attention of Messrs. Doulton has been directed to this branch of

manufacture; but the success they have hitherto met with has induced them to enlarge their

sphere of action, and in such a variable climate as ours anything that will add to the attractions of the conservatory must be appreciated.

THE DUBLIN EXHIBITION

This page is devoted to the illustration of some of the works contributed by Messrs. JOSEPH TYLOR & SON, of London, proprietors of one of the most extensive brass foundries in the

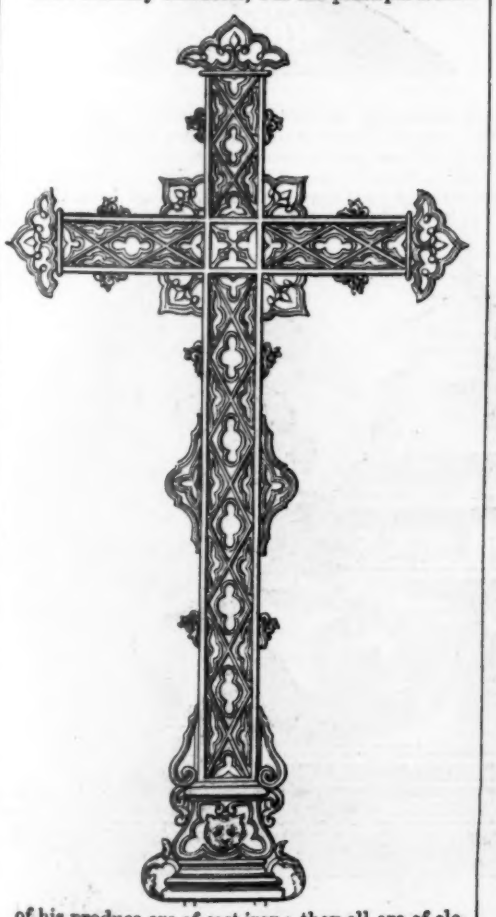
country, principally for scientific and engineering purposes; latterly, however, they have combined with their ordinary productions objects of Art-manufacture, such as lamps, chandeliers, candelabra, and fountains. From the opportunities afforded us of visiting their establishment, and inspecting the works they have in hand, and those that are finished, we have little doubt of their soon becoming as extensively known by the elegance of their productions, as they have hitherto been by their magnitude and utility.

The WHEEL here engraved is from one of those that supported "Wellington's funeral car;" it is a fine work of Art: the whole of the wheels belonging to the car were cast by Messrs. Tylor,

and in so short a time, comparatively, as to surprise us by the perfect manner in which they came from the mould. The LAMPS—in groups and placed singly—are good and original in form, and exhibit much taste and skilful execution.

This column contains two of the CROSSES contributed by M. OVIDE MARTIN, of Paris, a celebrated manufacturer of objects for church purposes in

association with the Roman Catholic faith. Some of these are of the precious metals, others of a more ordinary character, but the principal articles

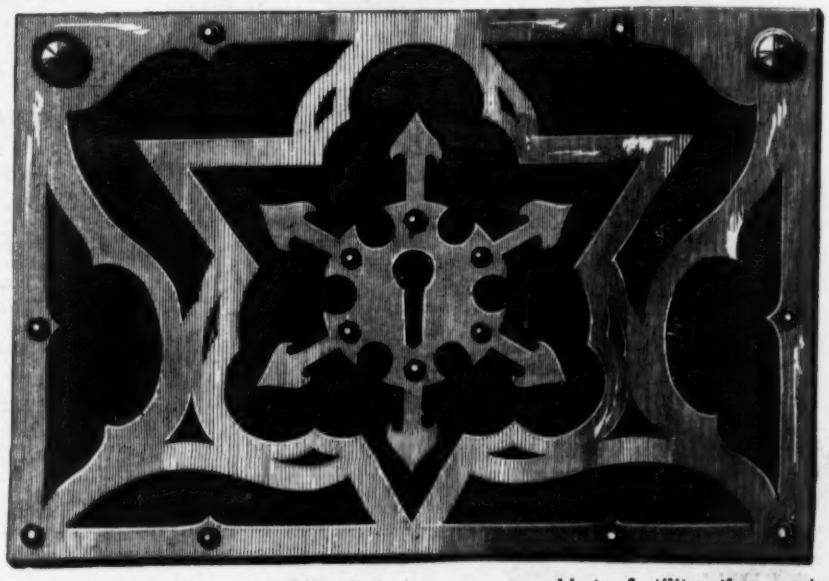


of his produce are of cast-iron; they all are of elegant design, the most part being based upon ancient and established "authorities" in "the Church."

Commencing this column is an engraving of a very beautiful CASKET for the toilet, the manufacture of PAILLARD, of Paris. The story told in bas-relief, on the side, is that of Venus arrayed

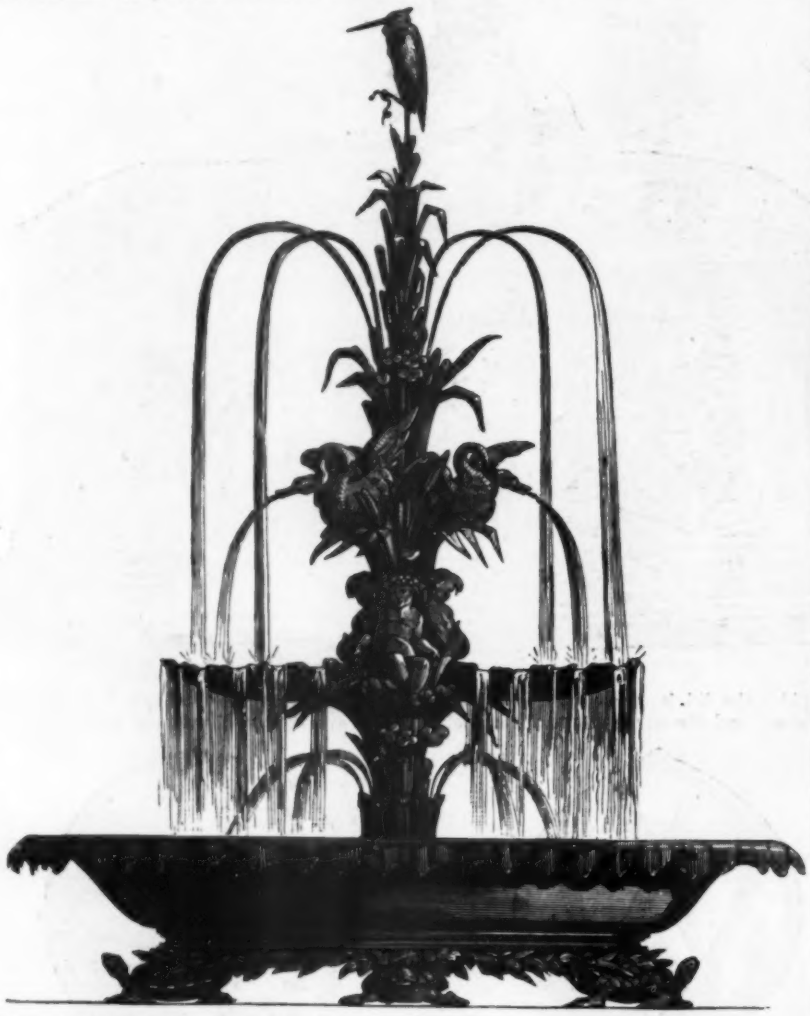
by Cupids; the lid is surmounted by a child with doves; and the whole of the subordinate ornamentation is in harmony and pure taste. It is of bronze, but silvered and gilt.

Mr. CHUBB, of London, has sent several beautiful specimens of the LOCKS which his skill and ingenuity have made celebrated; we have engraved from them one LOCK of large size,



and two KEY-HANDLES, as examples of the manner in which Art may be brought to bear upon common objects of utility; they remind us of the best works of the medieval ages.

From the contributions of M. MATIFAT, of Paris, we select three—a FOUNTAIN, an INKSTAND, and a VASE of very chaste and elegant construction. They are of bronze, the manufacturer holding a high position in this branch of Industrial Art. The fountain is especially graceful; the water is made to play, in a very fanciful manner, from the



bulrushes that are prominent among the groups of aquatic plants, while an abundant stream pours over three escalop shells into the basin underneath. The inkstand is one of the best productions of its class; the design is not only pure, but the workmanship is clear and sharp, and the form is convenient as well as attractive. The vase is one of many works of this order produced by M. Matifat, whose taste places him foremost among the bronze manufacturers of Paris. M. Matifat also conducts, although partially, his establishment in London, and he has recently executed many works for the connoisseurs of this country; especially he has produced several bronze candelabra for Lord Londesborough; and his project is, we

believe, ultimately to settle permanently here. The present state of France is such as must inevitably lead many of its best producers and most skilful artisans to England; the results cannot be otherwise than beneficial to us; we may now derive as much value from their services in metal as we did long ago with regard to silk.

The productions in silver of Mr. F. Higgins are far above the ordinary cast of similar works; his establishment is

limited, as we believe, almost, if not quite, exclusively to the manufacture of knives, forks, and spoons; the opportunities we have had, on more than one occasion, of carefully examining what it sends forth, satisfy us of the really artistic and mechanical skill bestowed upon design and execution. The

engravings on this page afford our readers the means of judging how far we are correct in our commendation of the

art of design; the workmanship of these beautiful objects is in no degree inferior. The large Spoon, which the manufacturer calls the "charity spoon," from the emblematical figures introduced into it, is very elegant; the ornaments on the massive handle of the Fish Slice are most delicately wrought;

and the Knife-Handles and Spoons exhibit originality combined with pure taste —qualities absolutely essential to merit.

Mr. Asprey, of London, contributes a selection of articles for which his establishment is justly celebrated. These consist principally of objects in

or-molu, in which mountain gems and rare stones are set. We introduce on

this page three of his productions—a very beautiful agate Cup, a Jewel Case,

and an Inkstand. They are of good and graceful designs, and the execution is highly creditable. Parts of them are in relief, and parts skilfully engraved.

The Pair of Brackets, richly carved in lime wood, and engraved on this page, are the work of Mr. Perry, of Taunton, whose productions,—

especially a vase of flowers,—at the Exhibition of 1851, at once made the artist famous. The upper bracket is emblematical of Great Britain; the

lower one symbolises our colonial possessions in Asia, Africa, America, and Australia; an example of the produce of each is introduced.

From the renowned establishment of MARSH, of Charlottensburg, near Berlin, have been con-

tributed a large collection of works in terra cotta, from which we select the following

examples; they are of hanging and standing FLOWER-POTS, VASES, FLOWER-STANDS, a richly-

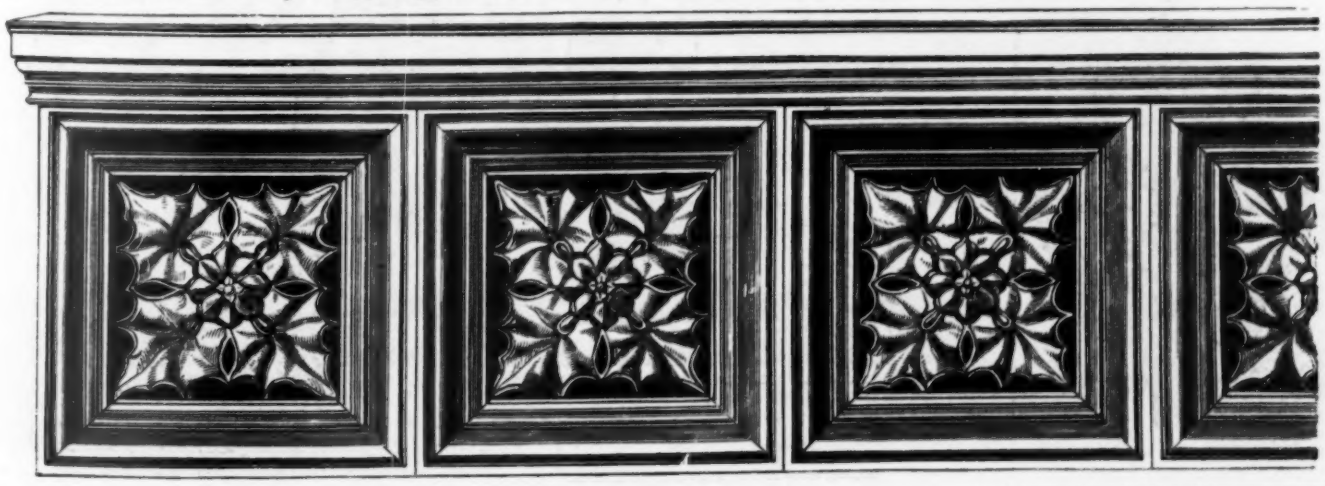
ornamented PILASTER, and a piece of FRIEZE for balustrades. This manufactory is celebrated throughout Germany; the objects produced there are for the most part designed by accomplished artists; the

manipulation is peculiarly sharp and good, and altogether the produce of the works is in the highest degree satis-

factory. The prices of this class of Art in Germany are seldom low; the articles manufactured are generally costly in character, the original design being liberally paid for; and the purchasers are comparatively few.

The productions of this establishment are, in nearly all instances, exceedingly beauti-

ful specimens of terra-cotta, and invariably the colour is pure,—of a rich red pink.



Mr. PENNY, of London, an in-

genious and highly meritorious manufacturer of metal work for

saddlery and other purposes, contributes a small case of SKEWERS,

KNIFE-RESTS, &c., in electro-plated metal, very excellent in design

and character, and at cheap cost.

This very beautiful FOUNTAIN is contributed by M. ANDRE, of Paris, an establishment renowned for its productions in iron-casting. This work is in cast iron, and must be regarded as a fine and pure effort of Art. The design is by the justly famous Lienard. It is not only pure in conception and arrangement, but the casting is remarkably good, sharp and clear, and most effective.

The PAPIER-MACHE productions of Messrs. JENNENS & BETTRIDGE, of London and Birming-

ham, will not fail to attract notice, from their excellence and variety. As these manufacturers

are not retail dealers, except in London, the works exhibited in the Dublin "Crystal Palace"

will be found associated with the names of those parties for whom they have been made. We

have selected a number of objects for engraving, which occupy this page; they are all charac-

terised by the taste and beauty of ornament which distinguish the works of the firm in

question. The SCREEN MIRROR, which may also be transformed into a table, the CASKET at the top of this column, the TEA-CHEST, ornamented

with geometrical forms, and one of the WORK-TABLES, are exhibited by Mr. AUSTEN, of Dublin.

The remainder of the objects are exhibited by

Mr. MANSFIELD, also of Dublin. Some of the

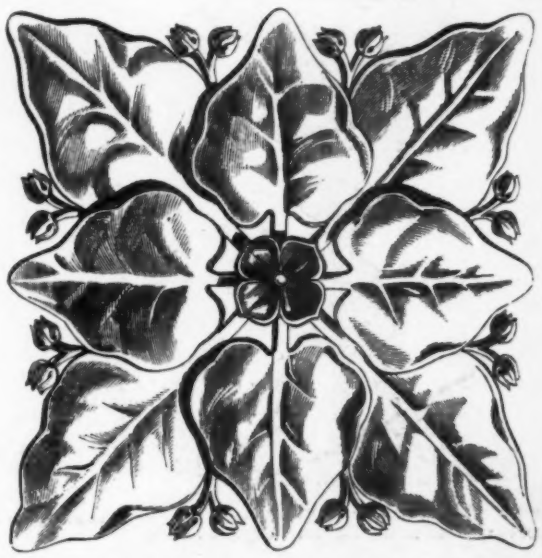
tea-trays in their collections are very beautiful.

The CANDELABRUM occupying the space below is from the establishment of M. PAILLARD, of Paris. Engravings from other works contributed by him appear on other pages of the Catalogue. This object of manufacturing Art is large in size, but the proportions are good, and the general form of unquestionable excellence, while it possesses a degree of lightness in appearance not often found in a work of such dimensions. The upper portion of the design is especially elegant,

and harmonises well with the base and column. The work is altogether of a high class, evincing taste of no ordinary kind in the producer. The metal-workers of France still uphold the high reputation they have so long enjoyed, and which they have unquestionably merited; but they are not now undisputed masters of the field. Without entering upon any specific comparison, we believe, and are gratified to feel, that our own manufacturers are beginning to dispute the palm with them.

The three ORNAMENTS in papier-mâché, which are engraved on this column are from the contributions of Mr. BIELEFELD, of

London, whose name in connection with this description of Art-manufacture must be familiar to our readers. The use of papier-

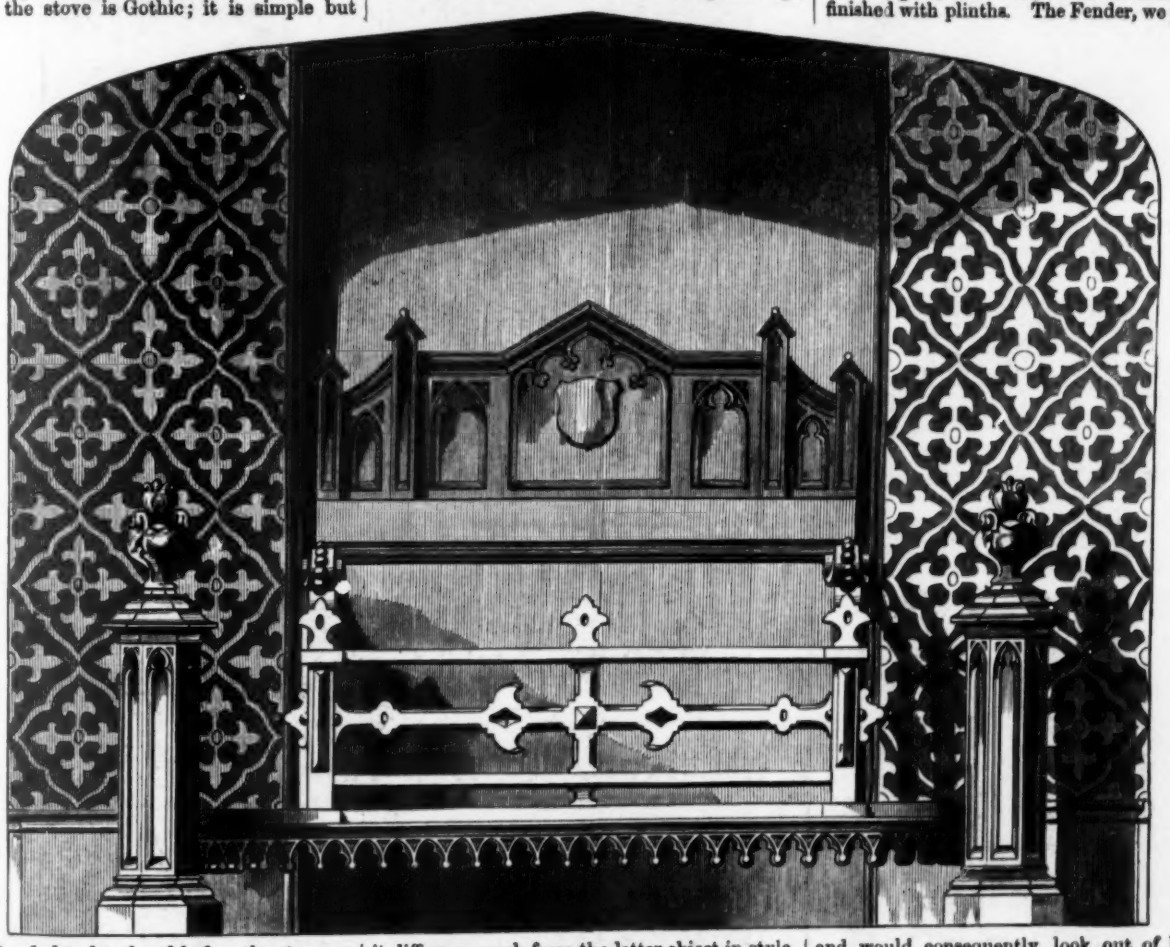


mâché for internal decorative architecture is every year becoming more extended, both at home and abroad. It is only two or

three months since we gave a notice of some very beautiful specimens Mr. Bielefeld had executed for the Pacha of Egypt.

The three VASES commencing this page are manufactured by Messrs. BATTAM & SON, of London, whose imitations of Etruscan and Samian pottery are of a very high character. The first is an AMPHORA, the subject a priest of Bacchus; the second a KRATER, with the story of Cephalus and Procris; the third a HYDRIA, from the collection of Sir William Hamilton. These vases are copied from the purest models.

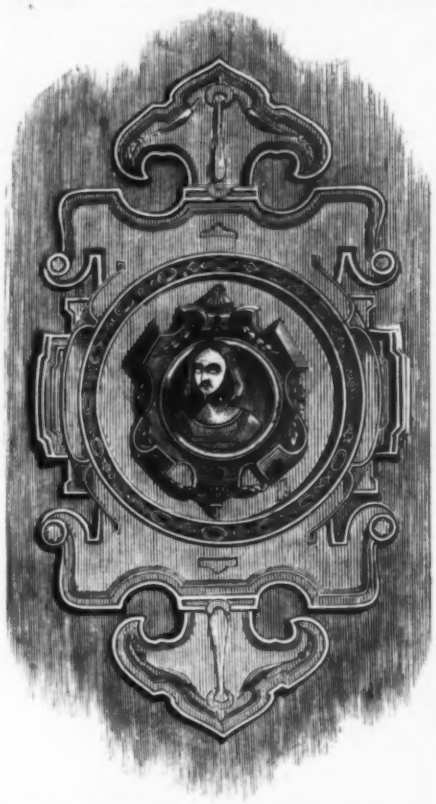
The STOVE and FENDER below it are from the manufactory of Mr. PEARCE, of London. The style of the stove is Gothic; it is simple but pure in character, and good in its proportions: it has handsome massive or-molu pillar-dogs, fitted up complete, with rich china bevel coves, in blue, gold, and white, mounted on stone, and finished with plinths. The Fender, we presume,



is not intended to be placed before the stove, as it differs so much from the latter object in style, and would, consequently, look out of keeping.

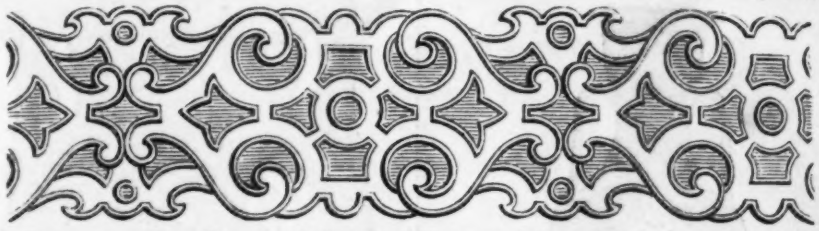
It is similar to one made some time since for Earl St. Germans, by Mr. Pearce. There are few branches of manufacturing Art that exhibit greater progress than the iron-work of the present day; much of that which now comes before us is worthy of the best period of medieval Art.

Among the almost infinite variety of materials which manufacturing Art, both now and in past ages, has employed for useful and ornamental



purposes, the application of EMBOSSED LEATHER, from its pliability, but more especially from its

durability, is entitled to consideration. For cabinet-work, decorations in the interior of dwellings, picture-frames, and many other similar objects, which will be sufficiently obvious, it is peculiarly adapted; and, considering the excellence that modern science has aided to



work, it is susceptible of an equal degree of boldness and beauty of design, besides possessing a merit which the latter has not—that of less cost. Messrs. F. LEAKE & Co., of London, have

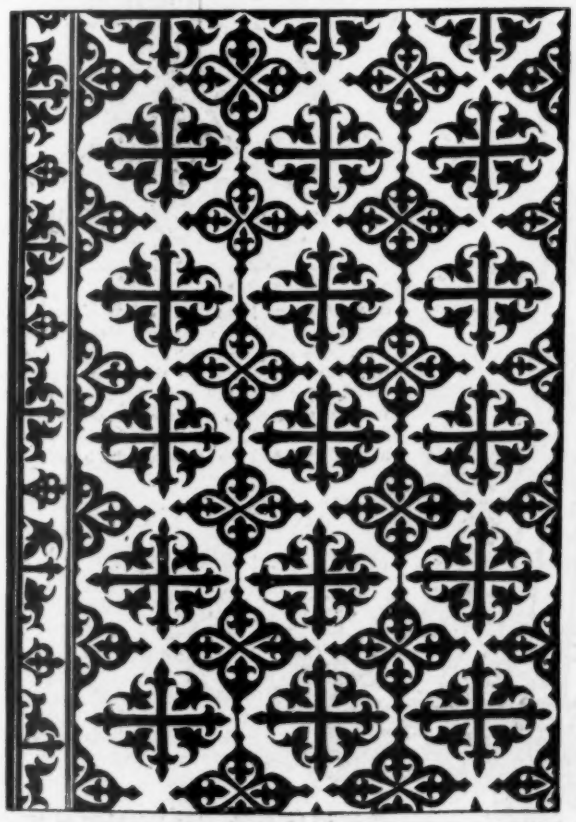
MENTAL MOULDING, a BOOK-CASE, containing WRITING-DESKS, WORK-BOXES, &c., &c., the whole of which are of this embossed leather, designed and worked out with taste of no ordinary kind.

effect in this material, we are surprised it is not more extensively used than we find it to be: for if it lacks the extreme sharpness and delicacy which the wood-carver is able to give to his long carried on this branch of business with great success; on this page are introduced engravings from some of their contributions to the Dublin Exhibition,—PANELS, an ORNA-

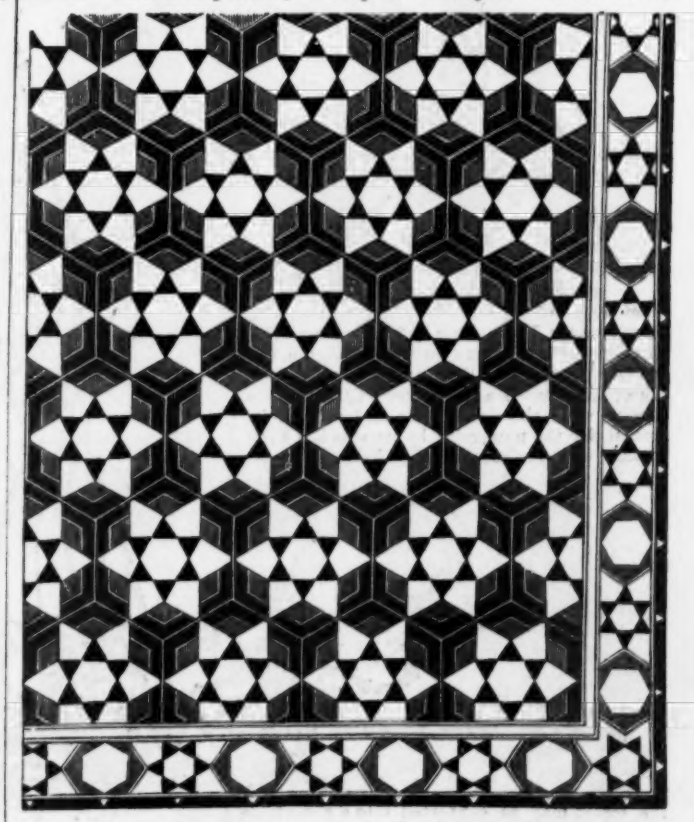
The high *relief* which the process of manufacture imparts to the leather would scarcely be credited by those who had not carefully examined it, as in the caryatides on the lower part of the Bookcase.

The group of PORCELAIN on this page is arranged from the contributions of Messrs. A. B. & R. P. DANIELL, of London. It must be evident to all who have given attention to the Art-manufactures of Britain during the last few years, that the progress made in ceramic productions of all kinds, but especially in the more costly and decorative classes, has not been inferior to that which has characterised every other branch of manufacture. In purity of design, beauty of colour, and delicate execution of the paintings, many specimens that have lately come under our notice are scarcely, if at all, surpassed by the far-famed Sèvres ware. These works are manufactured at Coleport, Colebrookdale.

The two engravings underneath are from FLOOR-CLOTHS manufactured by Mr. R. Y. BARNES, of London, from the designs of M. Clerget, of Paris,



an ornamental artist who has obtained considerable eminence in his own country as a designer for manufacturers. We would lay it down, as a general rule, that designs for floor-cloths should be of a simple description, such as we find them here—imitations of marbles and mosaic work, instead of floriated patterns, as adopted for carpets: the hall or the



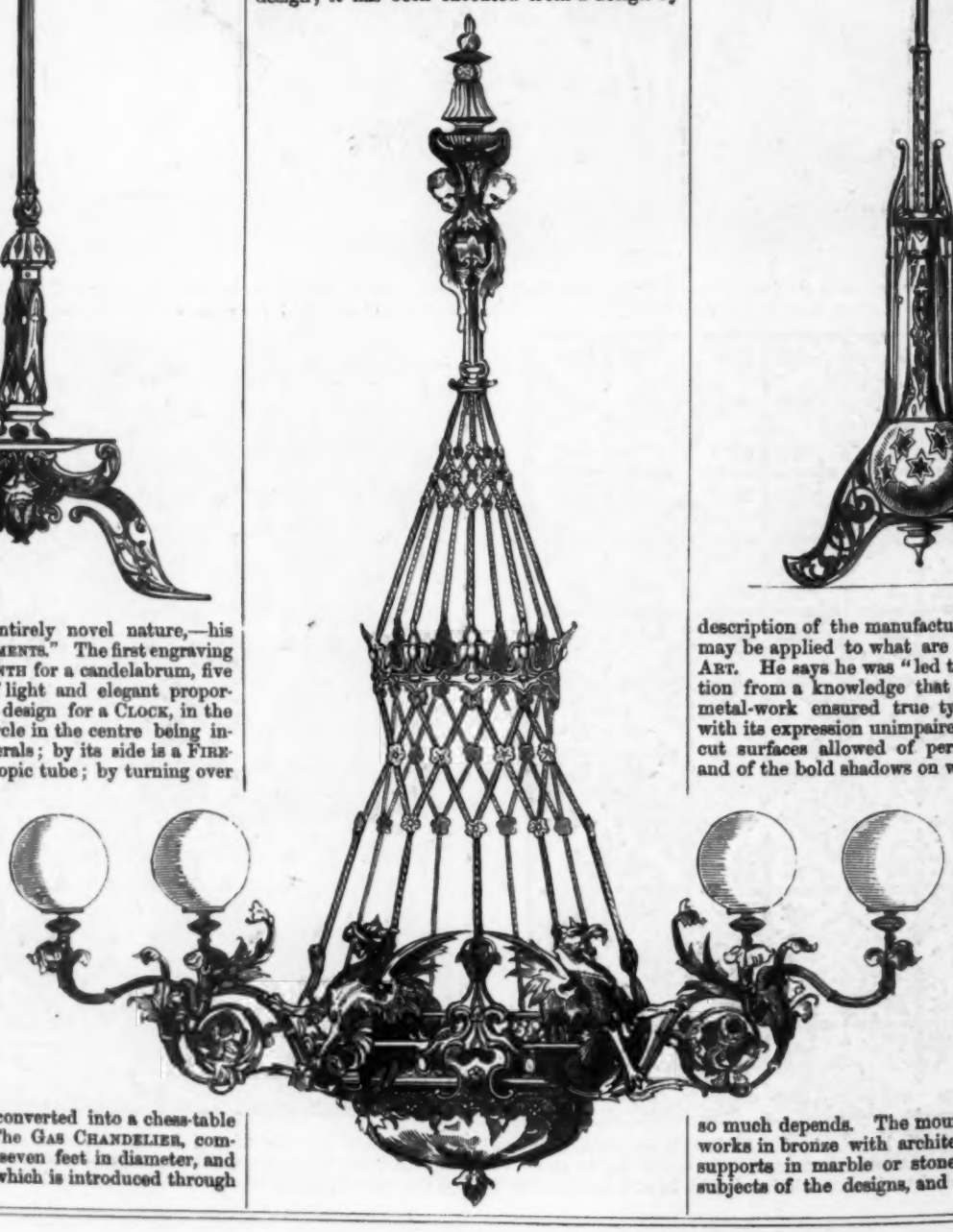
lobby should not be confounded with the drawing-room in any part of its furniture decorations, although exceptions may sometimes be made to the rule, especially when floor-cloths are used in the place of carpeting.

THE DUBLIN EXHIBITION

The manufactures in bronze of Mr. W. Potts, of Birmingham, have acquired the very highest celebrity; very many of his productions may take their place beside the best modern continental works, and we consider them of sufficient importance to devote two pages for the purpose of illustrating a few of his contributions to the Dublin Exhibition, especially as there are among

them some of an entirely novel nature,—his "Sepulchral Monuments." The first engraving on this page is a Plinth for a candelabrum, five feet in height, and of light and elegant proportions; the next is a design for a Clock, in the Persian style, the circle in the centre being intended for the numerals; by its side is a Fire-screen, with a telescopic tube; by turning over the top it may be converted into a chess-table or a music-stand. The Gas Chandelier, completing the page, is seven feet in diameter, and is intended for gas, which is introduced through the network, to preserve the unity of the

design; it has been executed from a design by



Mr. P. C. Hardwick, architect, for Mr. Strode, of St. Martin's-le-Grand, and is destined to hang in the coffee-room at the Great Western Hotel, Paddington. We now come to the second, and in many respects the more important page, containing examples of Mr. Potts's patented Sepulchral Monuments, and in remarking upon them we consider it best to quote the patentee's own

description of the manufacture, if such a term may be applied to what are strictly Works of Art. He says he was "led to adopt the invention from a knowledge that the deposition of metal-work ensured true types of the model with its expression unimpaired, while the undercut surfaces allowed of perfection in outline, and of the bold shadows on which artistic force so much depends. The mounting of sculptural works in bronze with architectural framings or supports in marble or stone, distinguishes the subjects of the designs, and produces a greatly

relieved effect, at a very moderate cost." Mr. Potts, by a second patent, has protected the moulding of sculptural designs on material bearing a high polish, and so closely resembling statuary marble as to allow of the production of fine works of

Art at so diminished a price, that it will place them within the reach of the middle classes generally; he thus hopes to aid in popularising high Art by bringing it to bear on works imbued with religious sentiment for the mass of the public. We have no space to comment upon the designs here introduced (which are modelled

by Mr. Jefferson, of Lambeth) except to say that the first of the larger monuments, representing "Filial Love," is erected to the memory of

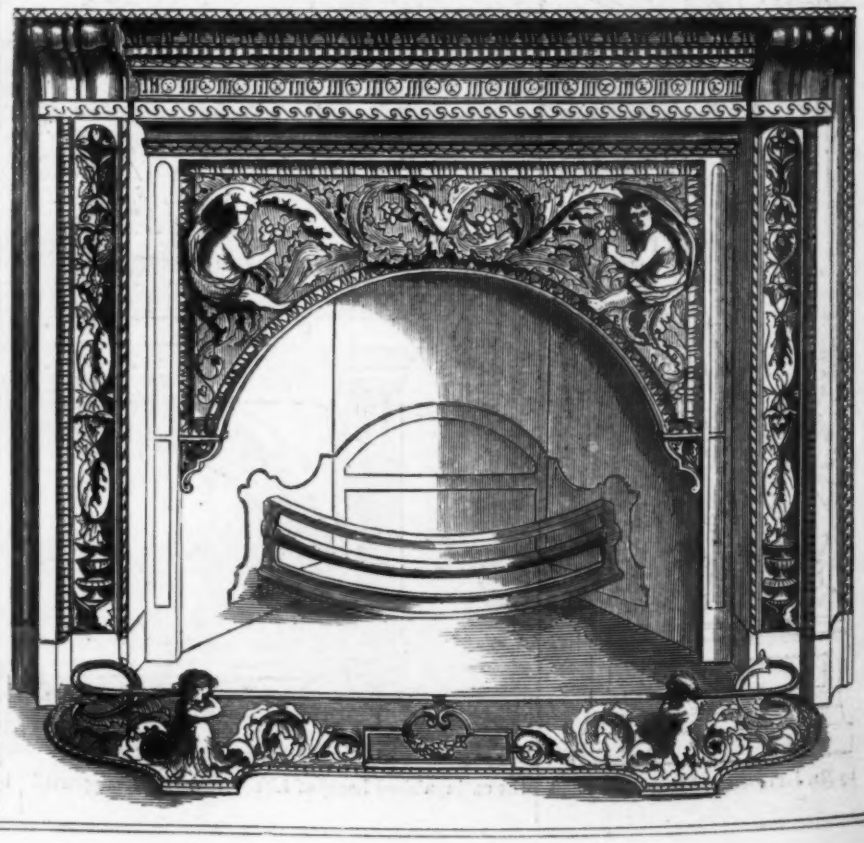
dren Honouring Parental Memory." The military monument is to the memory of a deceased officer; the extinguished Lamp of Life;" and "Grief supported

Mr. and Mrs. W. Churton, of Whitchurch, Shropshire; the idea of the composition indicates "Children Honouring Parental Memory." The military monument is to the memory of a deceased officer; the subject "Valour's Dying Moments sustained by Fame." The others represent "Grief lamenting by Resignation." These works are of exceeding merit.

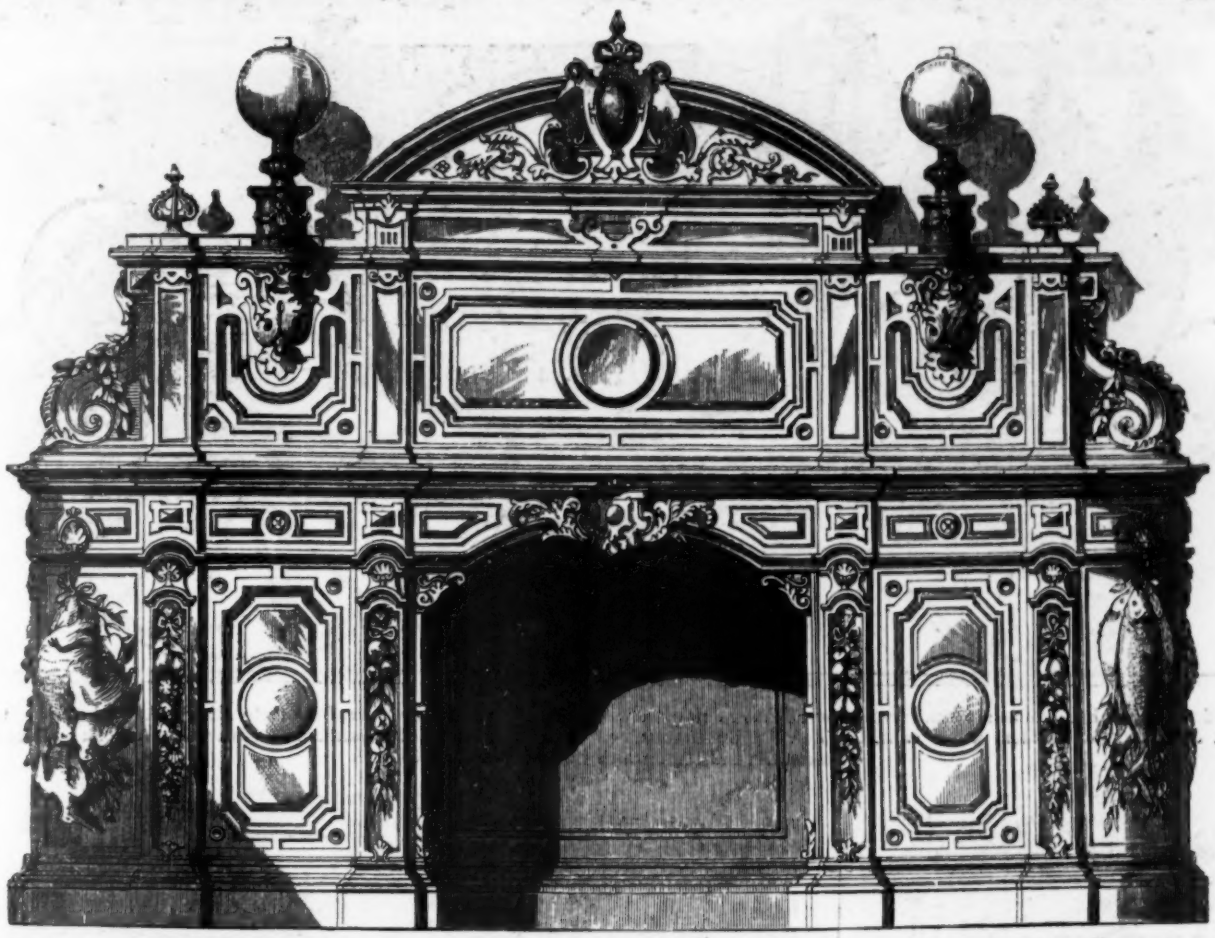
The WATCH-STAND was designed, and the three figures were modelled and cast, by Mr. J. B. WILLIAMSON, head pupil of the Belfast School of Design. It is made of bog oak, ornamented with silver, and was presented by the students of the above school, at the last *conversazione*, to their President, Lord Dufferin and Clandeboye, whose armorial bearings appear on the front of the tripod, as a testimonial to his lordship.

The DAGGER of Henry VIII. is exhibited by Mr. CHARLES KEAN, the eminent tragedian, who purchased it at the sale of Horace Walpole's remarkable collection at Strawberry Hill. The handle and sheath are inlaid with jewels, and ornamented with leaves of gold; the blade is also inlaid with gold.

The two STOVES engraved underneath are from the establishment of Messrs. ROBERTSON, CARR, & STEEL, of Sheffield, a firm celebrated for their manufacture of articles of this description. The stove first placed is intended for an office or a hall; it shows much neat and appropriate ornament, especially at the top, which is surmounted by a figure holding a torch. The other is a drawing-room stove, in the Italian style, which seems now to predominate with our manufacturers.



From the important establishment of Messrs. JACKSON & GRAHAM, of London, we find, among numerous other manufactures of a similar nature, the three objects which fill this page. The first is a very elegant SIDEBOARD, that shows much originality of ornament, united with great taste

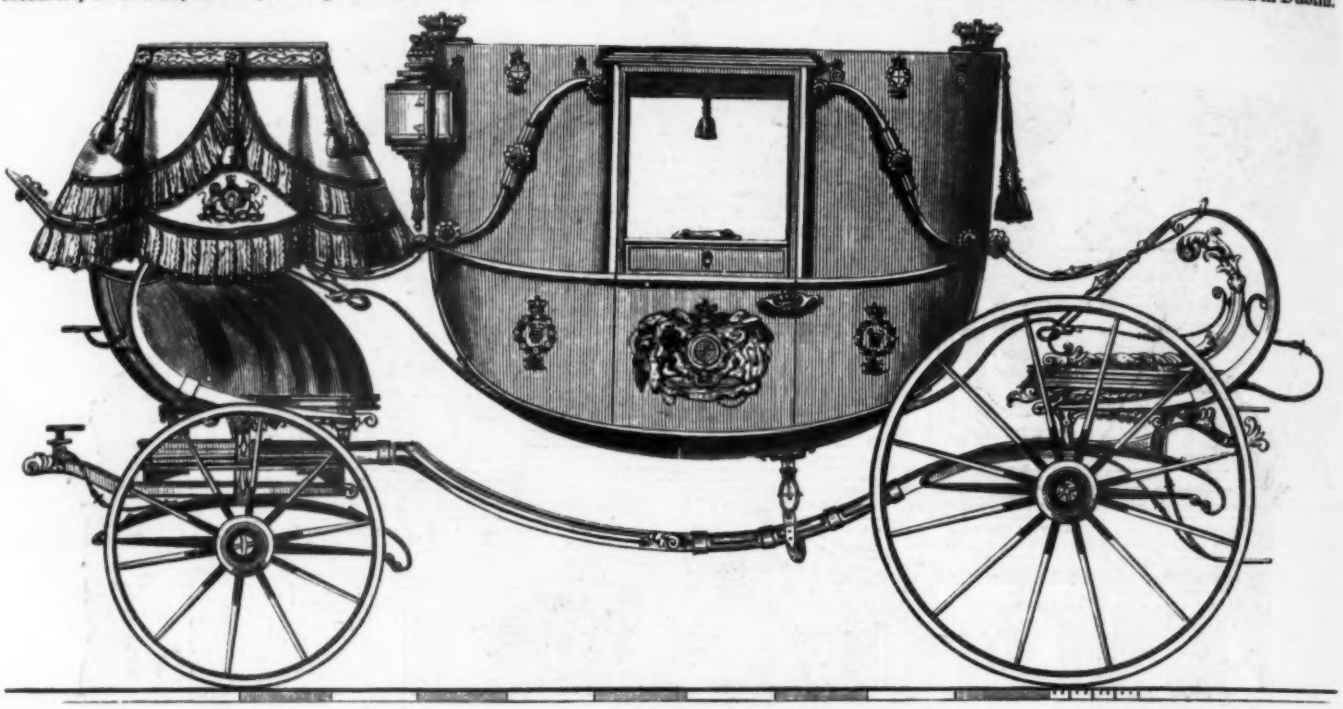


in its general design; the fish and game which occupy the end panels respectively, are admirably carved, and are emblematical of the uses to which the sideboard is applied in the dining-room. Below this is a HEARTHRUG, ornamented in the centre with the *Victoria Regia* lily, very

beautifully executed; the pattern of the floriated border that surrounds it is rich, and harmonious in colour. The last engraving represents the BORDER OF A CARPET; it is light and chaste in design, the running scroll exhibiting considerable variation in its ornamental pattern of flowers.

THE DUBLIN EXHIBITION

Messrs. HUTTON, the eminent carriage manufacturers, of Dublin, exhibit, among numerous other works of a similar character, the DRESS COACH engraved underneath, built by them to the express order of the Queen. The whole of the work is Irish, having been executed in Dublin.



The SCREEN and ESCRITOIRE are contributed by Mr. J. LEVEIN, of London, whose cabinet-work shows to great advantage some of the beautiful woods obtained from the forests of New Zealand, and which he was the first to introduce into England, and apply to the manufacture of cabinet-work of a good order.

The COLEBROOK DALE COMPANY are large contributors to the Dublin Exhibition, the resources of their vast establishment affording them the means of making a display of iron-work which few manufacturers not so associated are enabled to do. We have selected for the purpose of engraving a number of objects from their contributions, one of which is introduced here, a FENDER of a light and graceful scroll pattern, richly ornamented in the early Italian style.

We continue on this page illustrations from other objects sent by the COLEBROOK DALE COMPANY. While inspecting their numerous contributions it struck us as somewhat singular that in none of the designs has the Gothic style been adopted, one so admirably calculated for ironwork of every description; one also which, we should think, would be

demanded by those who have the building and finishing of residences in this style, now rather fashionable, although the prevailing taste tends, perhaps, rather to the Italian style, as exhibited in the works here en-

graved. The first is a TABLE for the lawn or summer-house; enriched with leaves and flowers. The STOVE by its side, intended for a hall, also shows

some elaborate ornament; and the DRAWING-ROOM STOVE that follows is a fine bold example of manufacturing Art in design and workmanship.

THE DUBLIN EXHIBITION

We commence this page with an engraving of one of the far-famed REVOLVING PISTOLS of Colonel SAM COLT, who has now a manufactory in London as well as in New York. He contributes to the Exhibition several rifles and pistols of varied descriptions; generally, however, simple in style. We have engraved that which exhibits not only the character of the work, but the ornamentation to which it has been subjected.

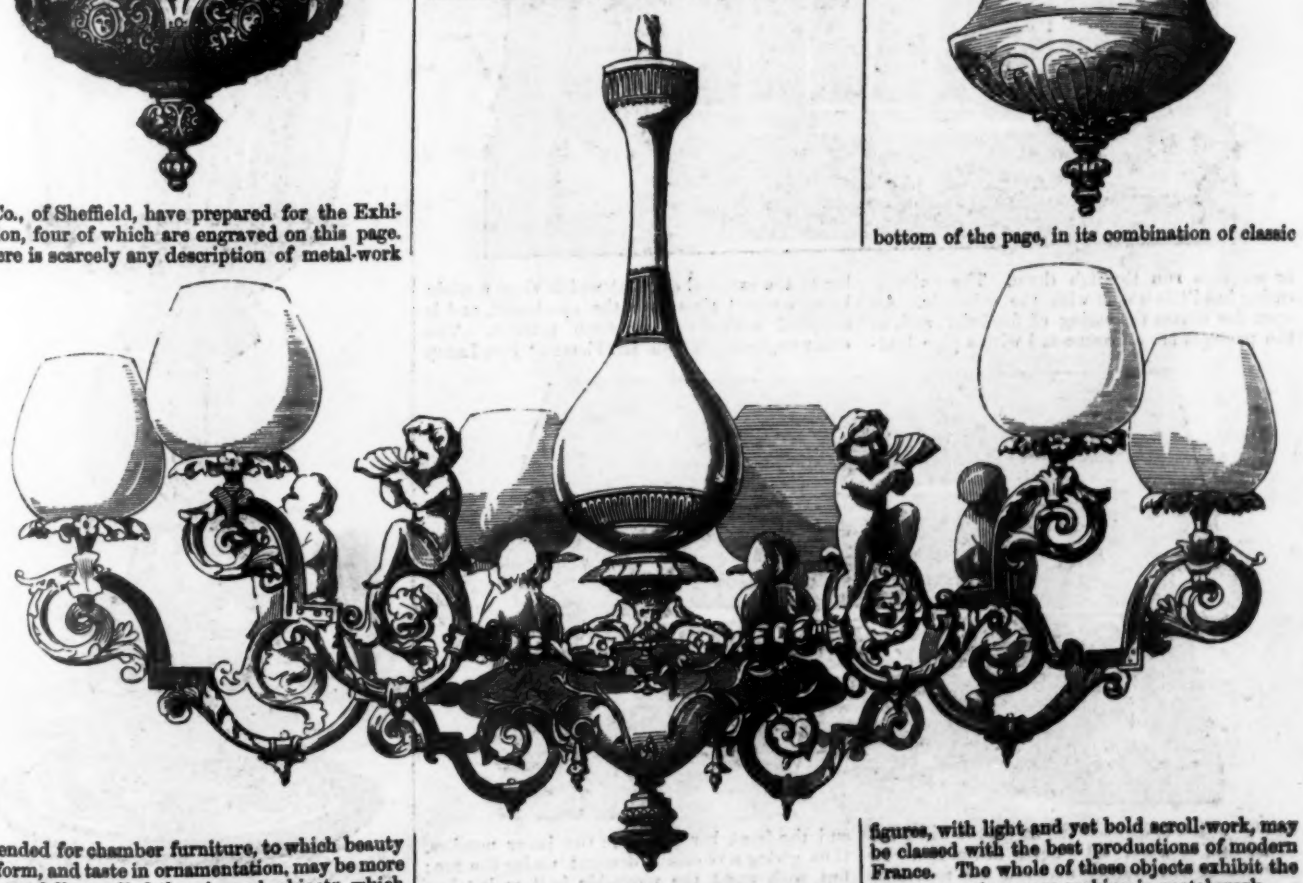
M. LIENARD, of Paris, contributes one of his exquisitely carved works in wood—an art in which he has no superior. This production consists of a group of dogs amid foliage. We have preferred, as more suitable for our pages, and as more suggestive to the manufacturer and the artist, one of various DRAWINGS—the designs of this accomplished artist, of which he exhibits several. This is one of four subjects emblematic of sports, as will be seen; that we have selected has reference to the craft of the fisherman, symbolised by a number of piscatory objects.

The widow of the late eminent sculptor, CUMBERWORTH, of Paris, contributes several of the works of her late husband; that which we here engrave is a VASE in bronze, of antique form, very gracefully designed and executed. Mr. Cumberworth, an Englishman by descent, was a pupil of Pradier, the French sculptor.

We have examined with much interest the LAMPS and CHANDELIERS which Messrs. CUTTS

& Co., of Sheffield, have prepared for the Exhibition, four of which are engraved on this page. There is scarcely any description of metal-work intended for chamber furniture, to which beauty of form, and taste in ornamentation, may be more successfully applied than in such objects, which are looked upon as decorations no less than articles of utility: the examples we have here brought forward may certainly lay claim to the

former quality. The first is very elaborately ornamented in the Elizabethan style; the HALL-



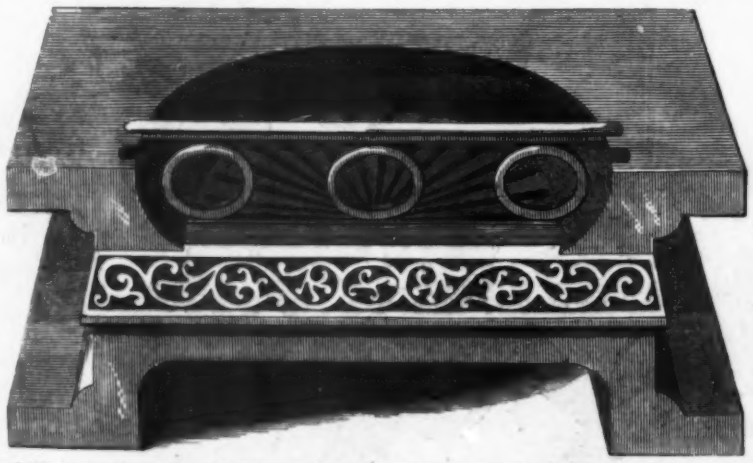
LAMP by its side is of eastern character; the GRECIAN LAMP on the next column is very elegant in form; and the CHANDELIER at the

bottom of the page, in its combination of classic figures, with light and yet bold scroll-work, may be classed with the best productions of modern France. The whole of these objects exhibit the improvements we are making in metal-work.

THE DUBLIN EXHIBITION

The two FIRE-GRATES occupying this column are invented and exhibited by Mr. PIERCE, of London. The first is an example of what the manufacturer terms a "Pyro-pneumatic Stove," and is of a peculiar construction, admirably calculated for both warming and ventilating. The whole of the interior is made of fire-clay, moulded in various pieces, and so arranged that passages

or air-ways run through them. The exterior casing has little to do with the principle. An open fire warms the casing of fire-brick, and, as the passages are all connected with a pipe leading to the external air, that which they contain being warmed rises into the apartment, and is supplied with fresh air from without. The other engraving is from Mr. Pierce's "Fire-Lump



Grate," which is constructed so that it will burn either coal or wood with equal advantage. In the use of the former material, the moveable bottom with the trivet must be put in its place, and the front bar placed in the inner notches, thus giving a requisite draught under the fire; but, with wood, the moveable bottom is taken away, and the bar changed to the outer notches.

On this and the succeeding column are engravings from a few of the contributions of

Messrs. PHILLIPS, Brothers, of London, jewellers

and goldsmiths. The first is a HAND-SEAL, the plinth of which is decorated with ivy-leaves,

and is surmounted by a pelican and her young. The upper part of the CUP is of cut glass, ornamented with gold, the base and stem are of

silver; it is a very beautiful object. The BROOCH, in the cinque-cento style, is also of silver; the centre is composed of a magnificent ruby. The

next object is a kind of SALT-CELLAR, more for ornament than use, however; it is of gold, very elegantly set with emeralds. The last is a

DAGGER-HILT, in the mediæval style, elaborately engraved, and set with precious stones. The whole of these manufactures are pure in design.

Messrs. WALTON & Co., of Wolverhampton, are extensive contributors of useful objects in what is generally termed "light iron-ware," from which we have selected a WATER-JUG, EWER, and VASE. The superiority of the manufactures of this firm arises from a process, patented by them, whereby the surface of the metal is preserved from oxidation; this is effected by fusing, at a white heat, a coating of white glass or

enamel, previously ground to an impalpable powder with water on the surface which requires

protection, so as to give it the appearance of earthenware; its cleanliness is thereby greatly

facilitated. By this process metallic articles for toilet use, culinary utensils, cups, plates, &c., which will not break, may be brought into general use, with the recommendation of cheapness.

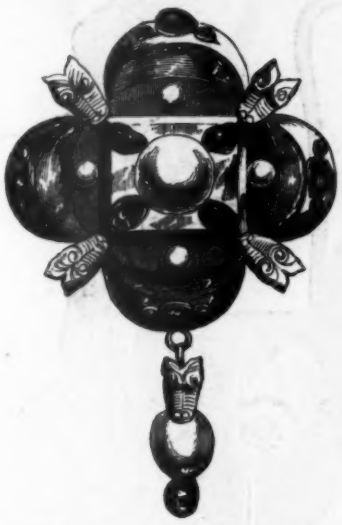
THE DUBLIN EXHIBITION

The three groups of flowers on this page are copied from the TAPESTRIES which were sent from the National Manufactory at BEAUVAIS, by command of the Emperor of France. Visitors to the Exhibition will find several other examples of the productions of this far-famed establishment, which, if it does not equal the Gobelins in the variety and extent of its manufactures,

is not inferior to it in the beauty and delicacy of its fabrics. The Beauvais tapestries are chiefly remarkable for flower-groups; in which the artists have attained a degree of perfection that might almost be mistaken for painting.

The BRACELET is another of the contributions of Messrs. PHILLIPS, Brothers, of London. It is made of silver, in imitation of the ancient metal; the bosses are of burnished gold, which greatly enriches the appearance of the whole work.

Mr. West, of Dublin, contributes the series of Brooches from which we select varied examples, all being very tasteful in execution and remarkable in design. Mr. West has obtained his



prototypes from antique originals, preserved in the Royal Irish Academy and elsewhere, and which have given a great impetus to this parti-

cular branch of manufacturing Art in the Irish capital within the last few years; previous to which time the only peculiarly native ornamental work, was the construction of bracelets and brooches from bog-wood. The great beauty and

elaboration displayed in these antique works render them applicable to the decoration of the person in these days of refined elegance, as they are of a character which time does not change, and of a fashion so tasteful that it may be as

welcome to the lady of the present age, as it was to "the Daughter of Erin" centuries ago. We rejoice to see this beautiful native manufacture extensively patronised; and the power now possessed of stamping the bog-oak with the same dies used for jewellery will enable all classes to wear these beautiful ornaments. At

the bottom of the page we engrave Mr. West's

most important work; a magnificent Casket presented by the people of Dublin to Lady Clarendon, as a testimony of their sense of her services to them and the country. The style adopted is

that of the best period of the German Renaissance, and it is a work which, however regarded, is one of the most creditable of any sent to the Dublin Exhibition by a native manufacturer.

It is much to be regretted that so few of the eminent glass-manufacturers of England have thought it a duty to contribute their respective contingents to the Industrial Exhibition in the

sister island. We miss from the interior of the building many names whose productions could not fail of adding to its interest. They, however,

who have not held back are well represented; the few stalls of glass to be seen are in all respects brilliant, among which is that of Messrs.

Richardson, of Stourbridge, from whose contributions we have selected a number to fill this page. The first engraving represents a Salt-cellar of massive crystal, prismatically cut; the Jug which follows has a beautiful and classic outline, resembling some antique. The

crystal, engraved glass, and in glass enriched with colours. The Centre-piece and Dish in the second Group are most elegant, while the

form of the Decanter is very original as applied to modern glass, and appears to have been borrowed from an Etruscan model in its outline; Decanter is excellent in form, and the body of it is very originally ornamented. The first large Group presents some elegant objects in pure other subjects, the Decanter, Wine-glasses, &c., possess merits in design and ornament which are too obvious to be disregarded: the the Goblet and the Wine-Glass have evidently been suggested, as to their shape, by that never-failing source of invention, the vegetable kingdom.

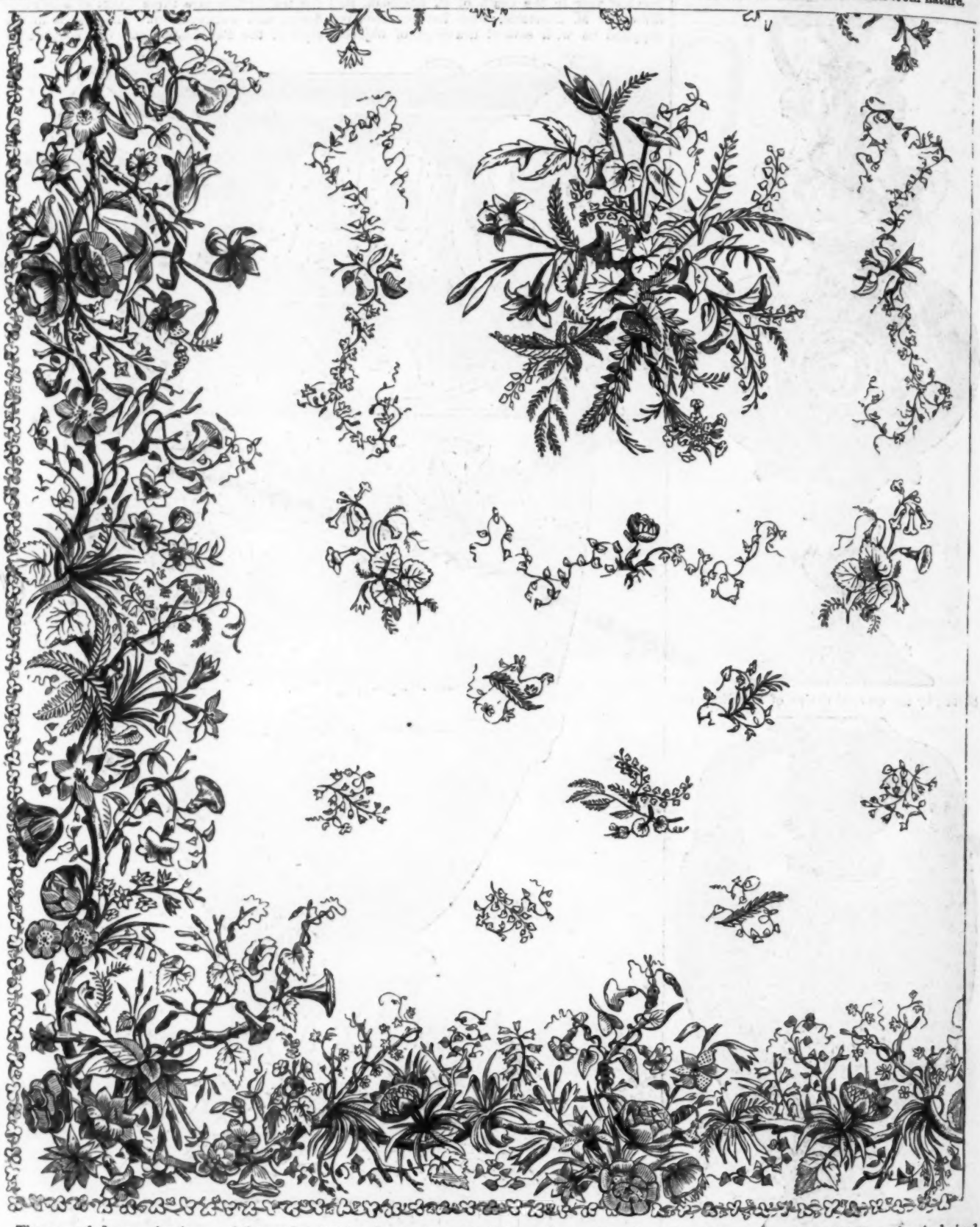
The far-famed Imperial Manufactory at

SÈVRES, by the especial desire of the Emperor

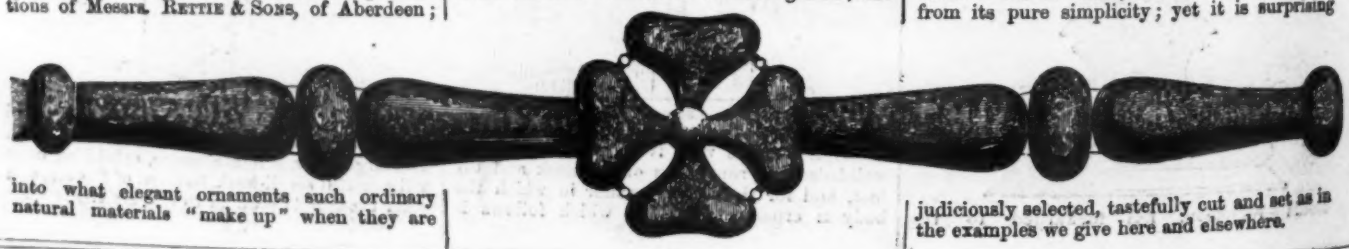
Louis Napoleon, has forwarded to the Exhibition a beautiful collection of PORCELAIN WORKS. This establishment sustained a severe loss last year in the death of M. Ebelman, its director. M. Dierterle, who has courteously supplied us with several drawings of objects sent from Sèvres, has the superintendence of the artistic department. We have selected for illustrating this page three VASES of admirable design and workmanship. The first is in the style of the Renaissance, one well adapted by

its elaborated decoration for works of this description: this vase is remarkable for the well-balanced proportions of the neck and the foot, and for the novel manner in which the body is ornamented. That which follows is much more massive in its general features, and more minute in the details of its decoration. The large VASE is Raffaellesque, exhibiting light and graceful scroll-work, festoons of flowers, and other ornaments peculiar to this style.

Mr. ANDREWS, of Ardoyne, Belfast, the eminent manufacturer of DAMASK TABLE CLOTHS, exhibits several of his beautiful fabrics; an engraving from one of them is here given. It is called the "Fern Rustic Pattern;" the sprigs occupying the centre are drawn from nature.



The appended engraving is one of the productions of Messrs. RETTIE & SONS, of Aberdeen; it is a BRACELET made of the native granite, the stone is set in silver, but its value is derived from its pure simplicity; yet it is surprising



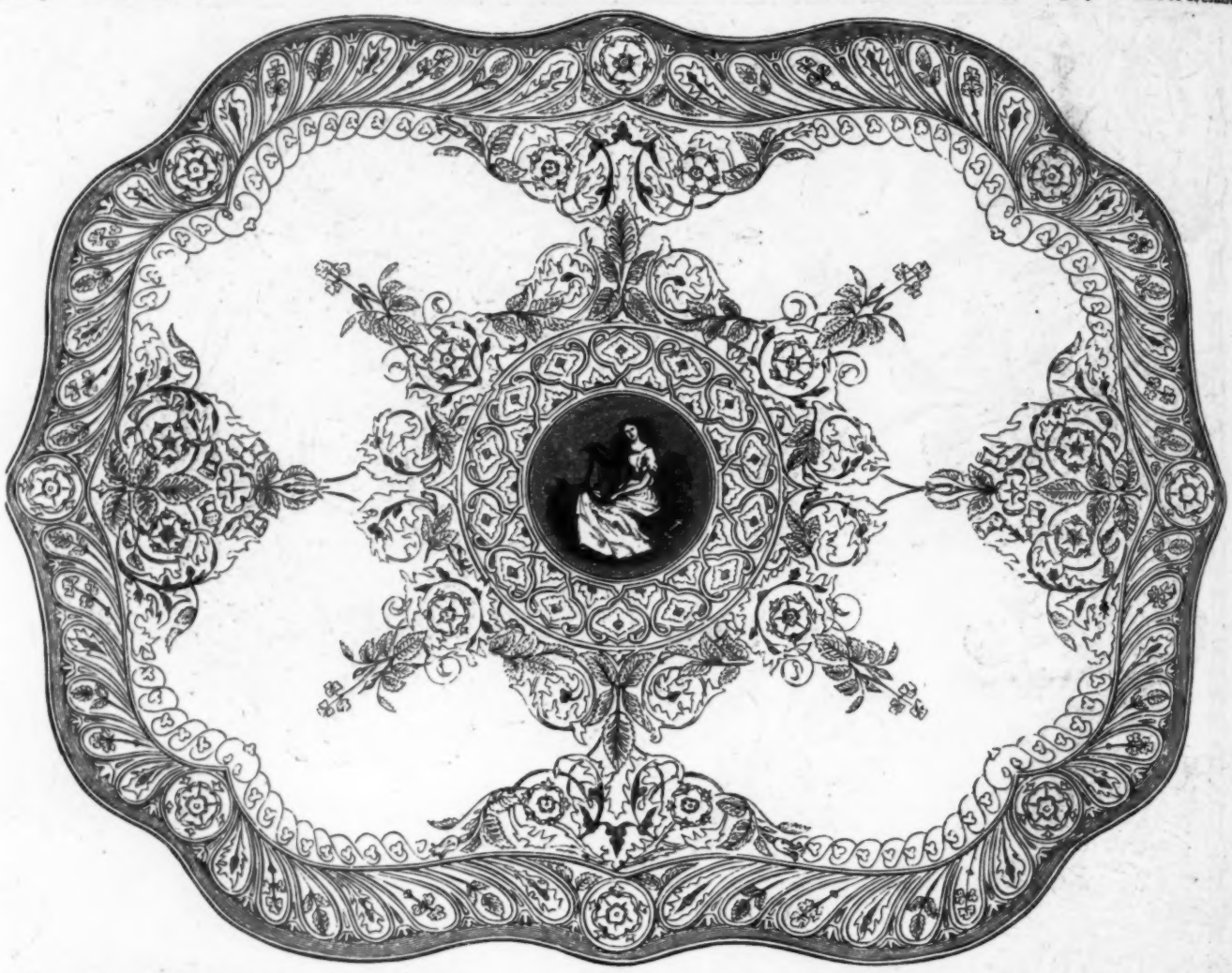
into what elegant ornaments such ordinary natural materials "make up" when they are judiciously selected, tastefully cut and set as in the examples we give here and elsewhere.

This engraving is from another of the DAMASK TABLE CLOTHS of Mr. ANDREWS, of Belfast, which he styles the "Clarendon pattern," in compliment to a former viceroy of Ireland; the border of the linen is a mass of floriated ornament, judiciously and effectively arranged.

The BRACELET is another of those manufactured and exhibited by Messrs. RETTIE & SONS, of Aberdeen; it is of amber, mounted in silver.

THE DUBLIN EXHIBITION

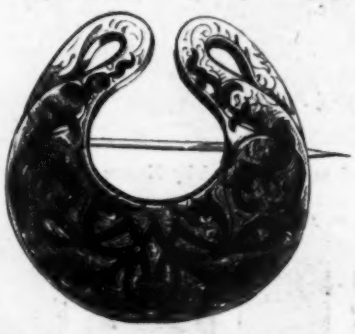
The upper half of this page is occupied by an engraving from a TEA-TRAY, manufactured expressly for Ireland, by Messrs. JENNENS & BETTRIDGE, of London and Birmingham, and exhibited by Mr. MANSFIELD, of Dublin. It is very elaborately decorated with the "Union" emblems, the rose, shamrock, and thistle, ornamentally arranged, the shamrock predominating. In the centre is a cameo-painting, symbolical of Ireland.



The remaining objects on the page are from a few more of the contributions of Messrs. RETTIE & SONS, of Aberdeen, whose names appear on the two previous pages. The first engraving is from a BRACELET, made of dark pebbles mounted in silver; the contrast of the metal with the stones produces an effective combination. The BROOCH, with the motto, "*Mente Manuque*," is of gold; the eagle in the centre of

it is elaborately engraved. The small BROOCH is of silver, ornamented with blue enamel; and

the third BROOCH is of plain silver. The execution of all the works of Messrs. Rettie shows no inconsiderable amount of skill on the part of the artisans employed by the manufacturers.



There can be little doubt but that the Great Exhibition of 1851 was of great service to this class of industrial art, which has ever since manifested great improvement; every description of work in the precious metals shows a more cultivated intelligence in the manufacturer.

Among the multifarious productions of Art-manufacture which Birmingham sends forth for consumption at home and abroad, that of glass is neither the smallest in extent, nor inferior in

excellence to that which is made in other localities; in fact, Birmingham has long and successfully—though we will not say pre-eminently—contended with London, Stourbridge,

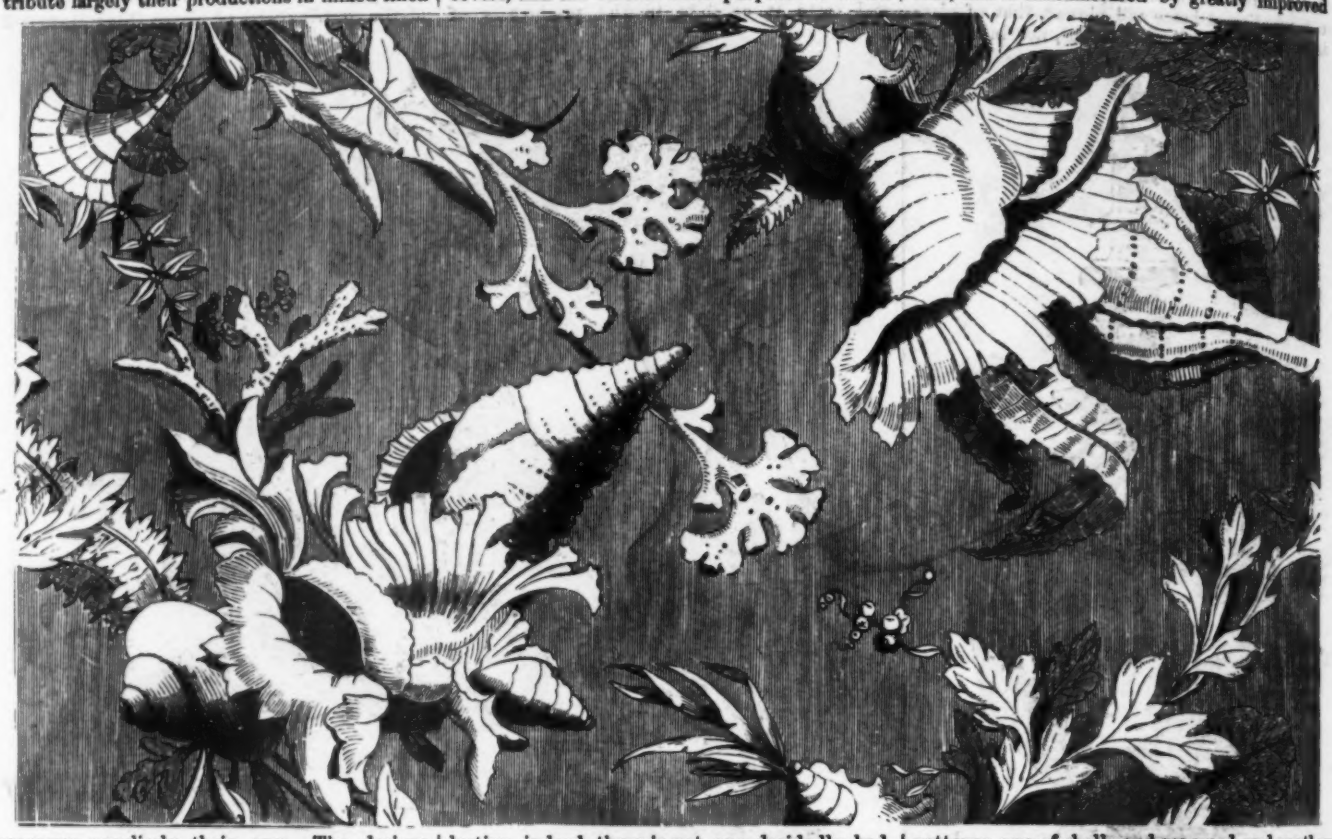
&c., in the manufacture of every description of objects in this material. It certainly appears not a little singular that a place whose industrial population is generally associated with the sound of the heavy hammer and the ringing of the anvil should become famous by the skill and taste it exhibits in the production of works so delicate and fragile as those of glass. This page is devoted to the illustration of a few of the contributions of Messrs. Rice Harris &

Son, of the Islington Glass Works, one of the most important establishments in the town, whose show-rooms are filled with the most costly, as well as the most simple articles to which this material is applied. To enumerate their contents would be something like appending a "trade catalogue" to this brief notice; our readers, however, may form an idea of

the style and quality of the manufactures of this firm, from the examples we have selected; some of these are in the purest crystal, others in opaque glass ornamented with coloured devices, and others again exhibit a combination of transparent glass and colours, or a single colour only.

THE DUBLIN EXHIBITION

Messrs. Craven & Harrop, of Bradford, contribute largely their productions in mixed linen and wool—in extensive use for curtains, table-covers, and the various other purposes to which this article is applied. The fabric is excellent, and is manufactured by greatly improved



processes peculiarly their own. The designs are all of considerable merit; in the whole collection, indeed, there is not one decidedly bad. We have been enabled to engrave but two patterns, one of shells and sea-weed, and another of the vine and its fruit, both tastefully arranged.

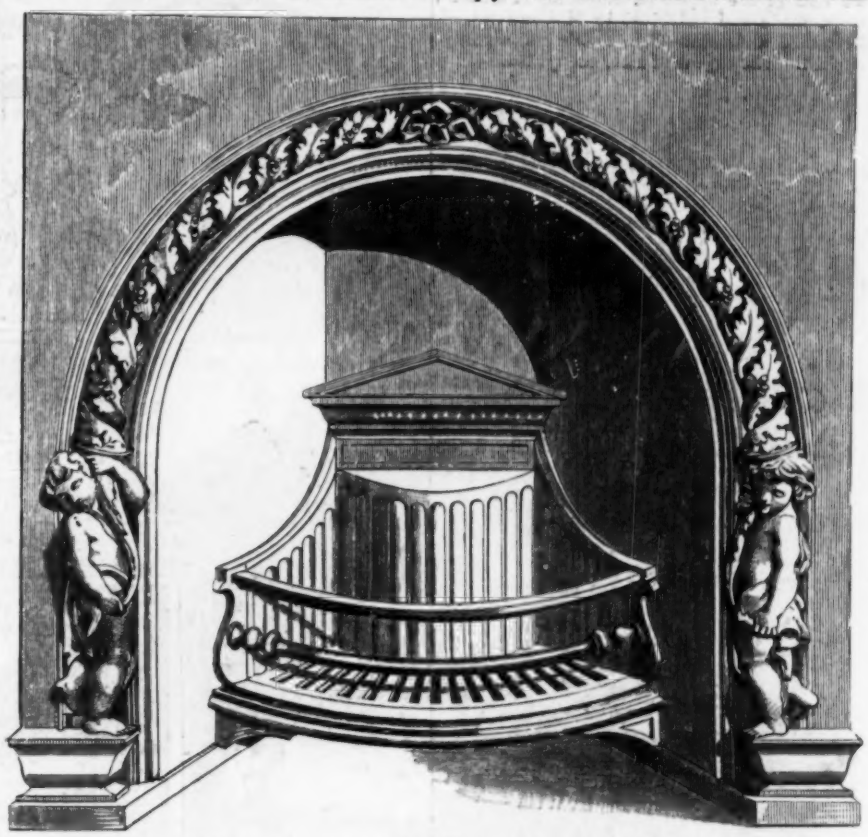
The Fender is exhibited by Messrs. Benham & Sons, of London, a firm of extensive connections as furnishing ironmongers. There is little novelty in the actual design, but the artistic manner in which the floral ornamentation is disposed is most agreeable to the eye, and highly creditable to the ingenuity of the designer.

The two VASES are selected from the extensive contributions, in statuary porcelain, of Mr.

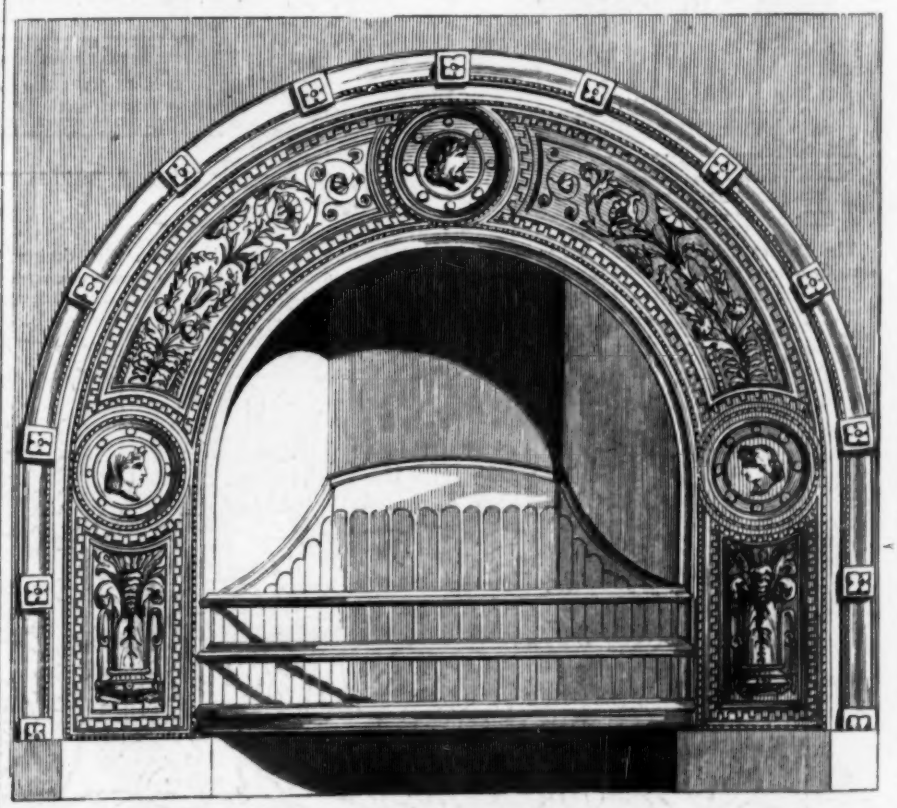
Alderman COPELAND, of Stoke-on-Trent, and London. In form, in elegance and purity of

design, and in delicacy of workmanship, these beautiful objects merit high commendation.

The two STOVES for drawing-rooms that occupy a prominent position on this page, are also selected from the contributions of Messrs. BENHAM & SONS, of London, the exhibitors of the fender on the preceding page. The first of these stoves is remarkable for its simplicity, still there is an elegance in the design that amply atones for the absence of elaborate orna-



ment; the figures which seem to support the wreath are of bronze, the mouldings of or-molu: both metals serve to enrich and heighten the effect of the polished steel that surrounds them. The second stove is of a more decorated order, and of a good kind; the enriched mouldings, of or-molu, are designed with more than ordinary taste; we should, however, have rather seen

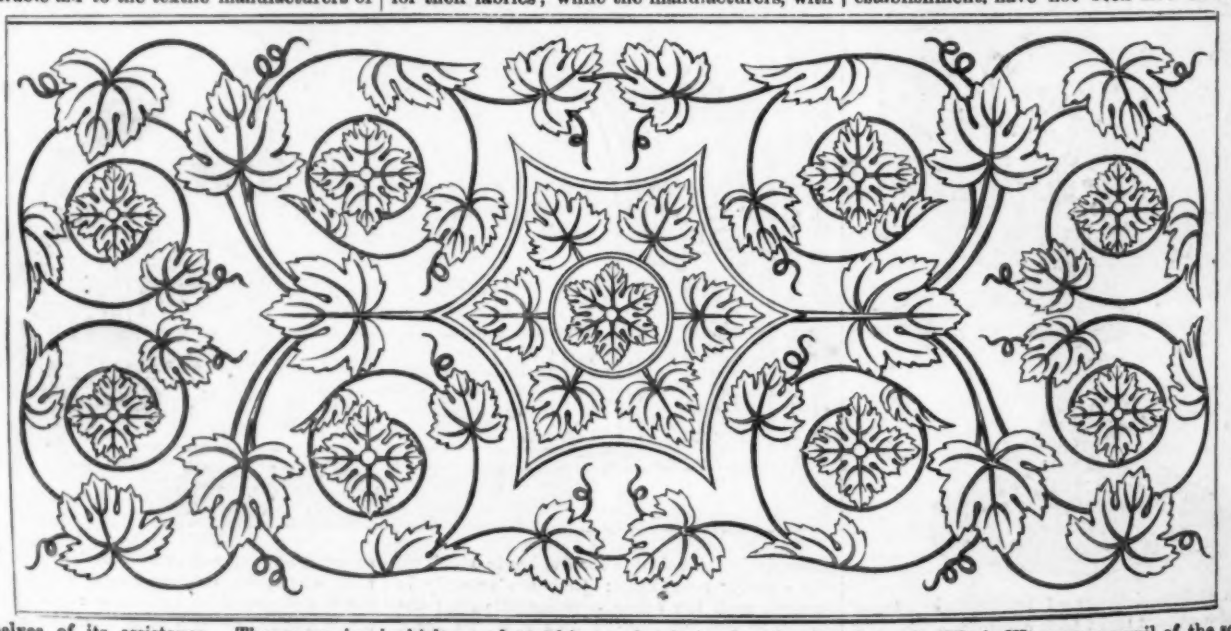


some device substituted for the heads which fill the circular mouldings; they are scarcely in keeping with the other ornamental parts; the panels of this stove are of blue iron; its whole appearance is attractive as a work of Art-manufacture, and, we should suppose, it would be found more serviceable in heating a room than the other, as the fire-chamber is brought forward.

Belgium sustains here the high character she has long held for her productions in metal, in objects of great and of minor importance. Thus we find in the appended engraving of a BIRD-CAGE, made and exhibited by M. CORMANN, of Brussells, a fanciful Chinese design suitably applied. The cage is of zinc, and gilded.

The manufactory of M. VILLEMSENS, of Paris, is eminent for its bronze works, and metallic ornaments for ecclesiastical purposes; one of the latter is engraved beneath, it is a RELIQUAIRE, of enamel and gold, of much elegance in design and of very beautiful workmanship.

The Belfast School of Design has afforded considerable aid to the textile manufacturers of that locality, by supplying them with designs for their fabrics; while the manufacturers, with the praiseworthy intention of supporting the establishment, have not been slow in availing themselves of its assistance. The engraving which completes this page is a design for a LINEN BAND, by W. A. WALKER, a pupil of the school.

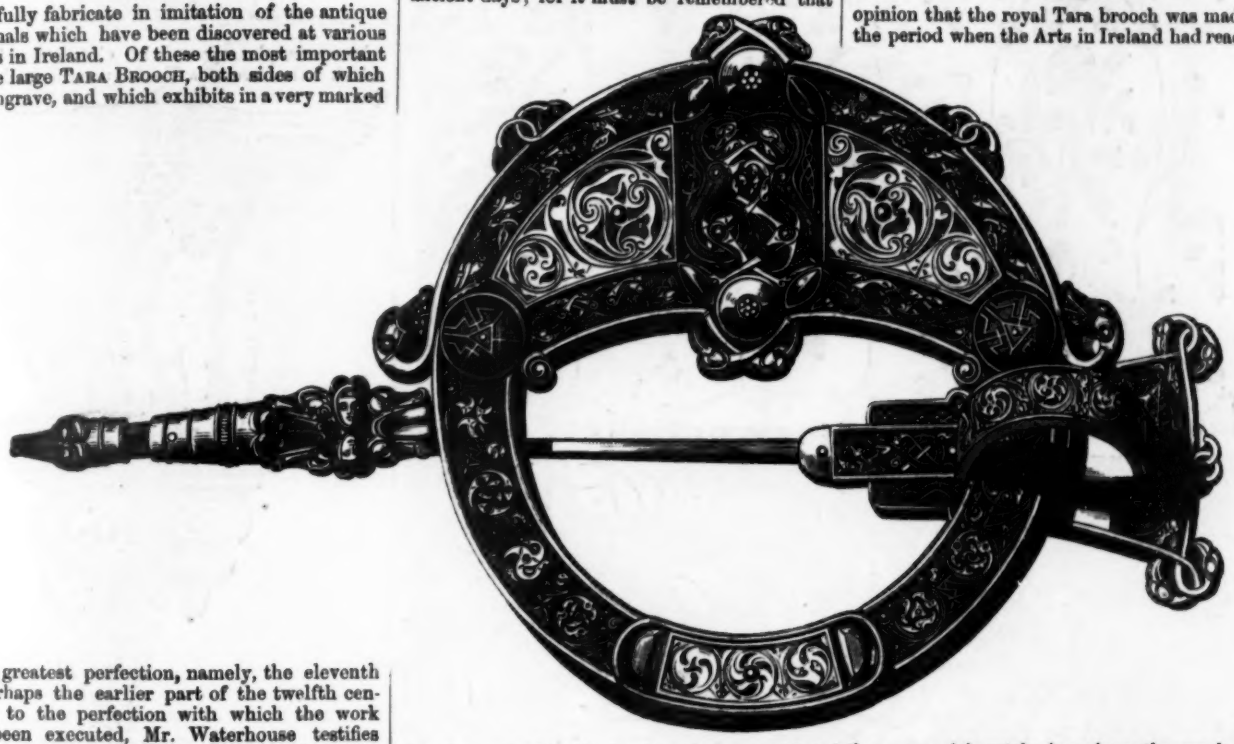


Messrs. WATERHOUSE, of Dublin, exhibit many specimens of the ornamental brooches they so

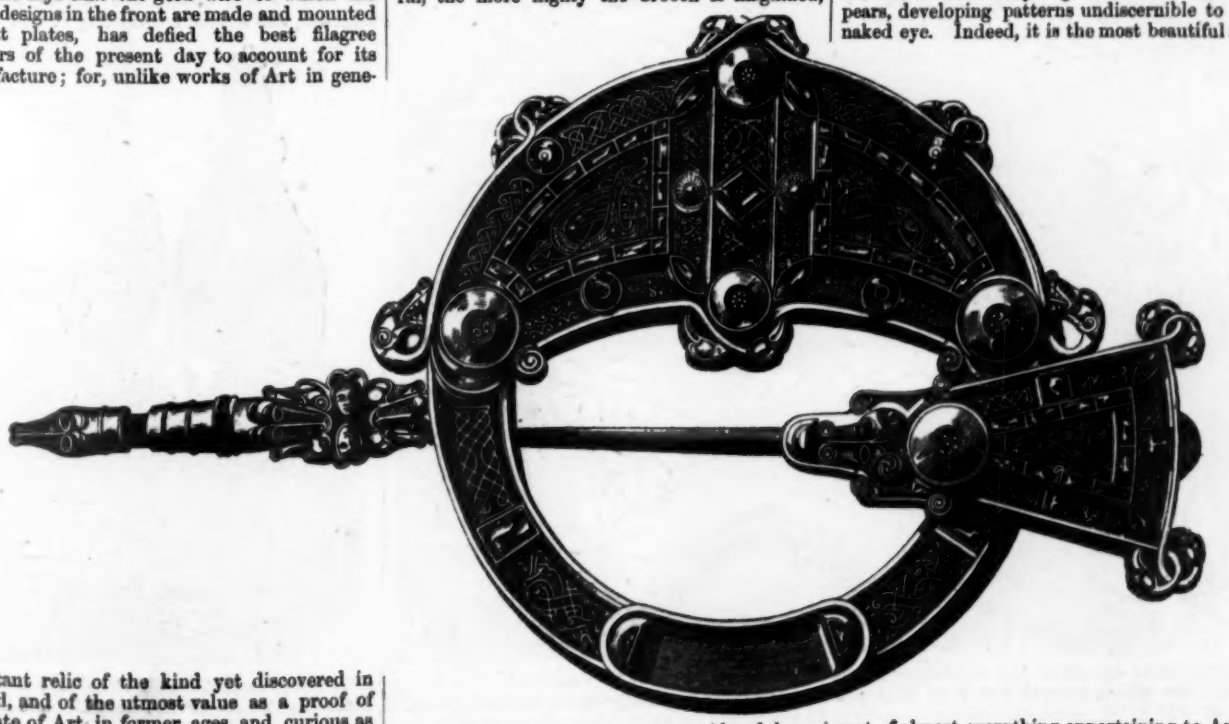
tastefully fabricate in imitation of the antique originals which have been discovered at various times in Ireland. Of these the most important is the large TARA BROOCH, both sides of which we engrave, and which exhibits in a very marked

manner the high state of the Art of the goldsmith and jeweller, as practised in Ireland in ancient days; for it must be remembered that

all their modern works are strict copies of the antique in every particular. Dr. Petrie is of opinion that the royal Tara brooch was made at the period when the Arts in Ireland had reached



their greatest perfection, namely, the eleventh or perhaps the earlier part of the twelfth century; to the perfection with which the work has been executed, Mr. Waterhouse testifies when he says that the gold wire of which the inlaid designs in the front are made and mounted on flat plates, has defied the best filagree workers of the present day to account for its manufacture; for, unlike works of Art in general, the more highly the brooch is magnified, the more elaborately ingenious the work appears, developing patterns undiscernible to the naked eye. Indeed, it is the most beautiful and



important relic of the kind yet discovered in Ireland, and of the utmost value as a proof of the state of Art in former ages, and curious as developing a taste among a people who, till within the last century, were considered ignorant of almost everything appertaining to Art.

From the varied and very beautiful examples of TABINET, manufactured by Messrs. PIM, of Dublin, we select two; the first is of white, with flowers—roses—in colours; the other a delicate

ground of lilac, with pink stripes and spots, the flower-pattern relieved in white. This eminent

establishment maintains the reputation of the fabric, for which Ireland has long been pre-eminent. The stock they exhibit cannot fail to be attractive, especially to the English tourist.

This column contains engravings from the works manufactured at Coalport, and contributed by Messrs. DANIELL, of London, some of

whose examples appear also elsewhere. Those which follow are of a VASE, graceful in design,

and painted with much taste; a very beautiful BRACKET, and a GROUP consisting of two VASES,

after the models of the old Dresden, the CENTRE-PIECE of a dessert-service, and a CUP and SAUCER.

On this page are illustrations of four objects selected from the contributions of Mr. R. W. WINFIELD, of the Cambridge-street Works, Birmingham, who in the

Dublin Exhibition, as in the Crystal Palace of London, is conspicuous for the excellence of his numerous metallic productions, both in reference to their

utility, and as articles of decorative Art-manufacture. The first we have engraved is a brass LAMP, pure in its form, and simply but tastefully arranged, the "bowl" is of semi-porcelain. The bronze CANDELABRUM which follows is graceful in its proportions, chaste in its pseudo-antique style, and in execution is remarkable for sharp and

ornamented; the sweeping lines from the top, which support the basket, a novel and pretty object as

while the rigidity of the straight lines is broken by the central ornament; the scroll-work at the head and foot is gracefully arranged. The CONSOLE TABLE, delicate workmanship. The establishment of Mr. Winfield has long been distinguished for its metallic BEDSTEADS; we have introduced one of peculiar excellence; it is of brass, richly here applied, are very graceful; the pillars are massive, but present no appearance of heaviness, in the Louis Quatorze style, is of brass, matted and burnished; it is intended to be fixed to a wall by staples, hence the absence of two of its legs.

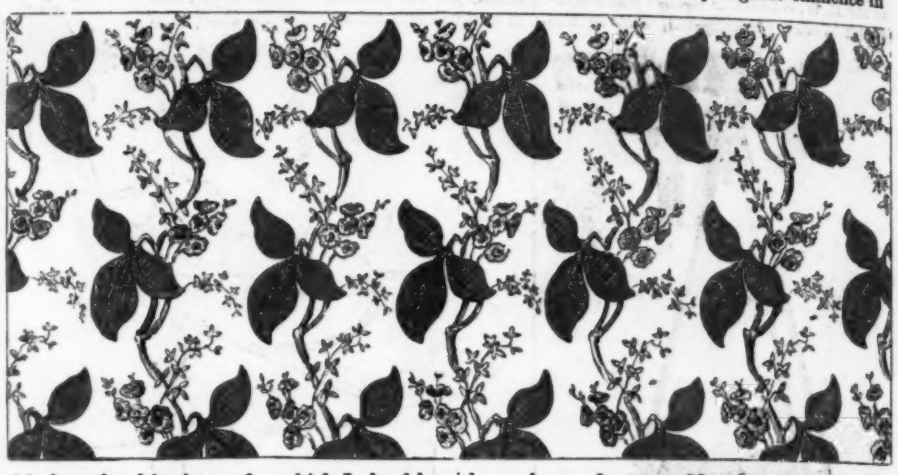
On this column are introduced engravings from three objects among the contributions of the COALBROOKDALE COMPANY, which we have

already referred to. The first is from a BRACKET for a gas-burner; it is light in its character, and

graceful in its convolutions. The iron TABLE, and the FLOWER VASE placed on it, are good

specimens of the Renaissance style of design. The UMBRELLA STAND is a capital idea well carried out.

The three subjects occupying this portion of the page are from the TABINET manufactory of Messrs. R. ATKINSON & Co, of Dublin, an establishment of the very highest eminence in



this branch of business, for which Ireland has long been famous. Messrs. Atkinson are

extensive producers of brocaded and gold-barred poplins, of gold tissue, striped furniture,

and figured tabourets, &c. &c. The designs we have selected as examples of their ornamented fabrics are chosen to exhibit the taste which characterises the productions of this firm generally.

The five engravings which immediately follow are from the contributions of the ROYAL PORCELAIN WORKS at Berlin, long celebrated throughout Europe. The first is a VASE, of most

elegant proportions; the handles are happily designed, and the body of the vase is decorated with some classically designed groupings. The small CUP pleases us greatly by its form and

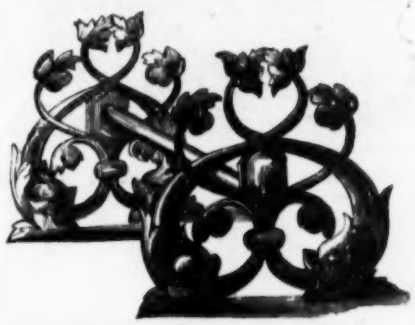
the general excellence of the design. The

VASE placed below it is characterised throughout by pure taste. The GROUP completing our selection would occupy more space than we can spare to criticise the objects, but their beauty is too obvious to require specific allusion.

Mr. PENNY, of London, has executed with considerable ability an elaborate BRIDLE in silver, in the style of the Elizabethan period,

from designs furnished by Mr. W. Harry Rogers. All the various ornaments introduced are in ex-

cellent keeping. From this production we select two little *morceaux*, the first a kind of truss, supporting the Royal crown, and the second a



"face-piece," the ornament occupying the front place between the horse's eyes. From Mr.

Penny's contributions to the Exhibition we also engrave two silver KNIFE-RESTS, of Louis Quatorze pattern, from the same artist's designs.

Messrs. Elkington & Co., of London and Birmingham, are contributors to an extent, and

in a manner which well sustains the reputation

they have gained in the manufacture of patent

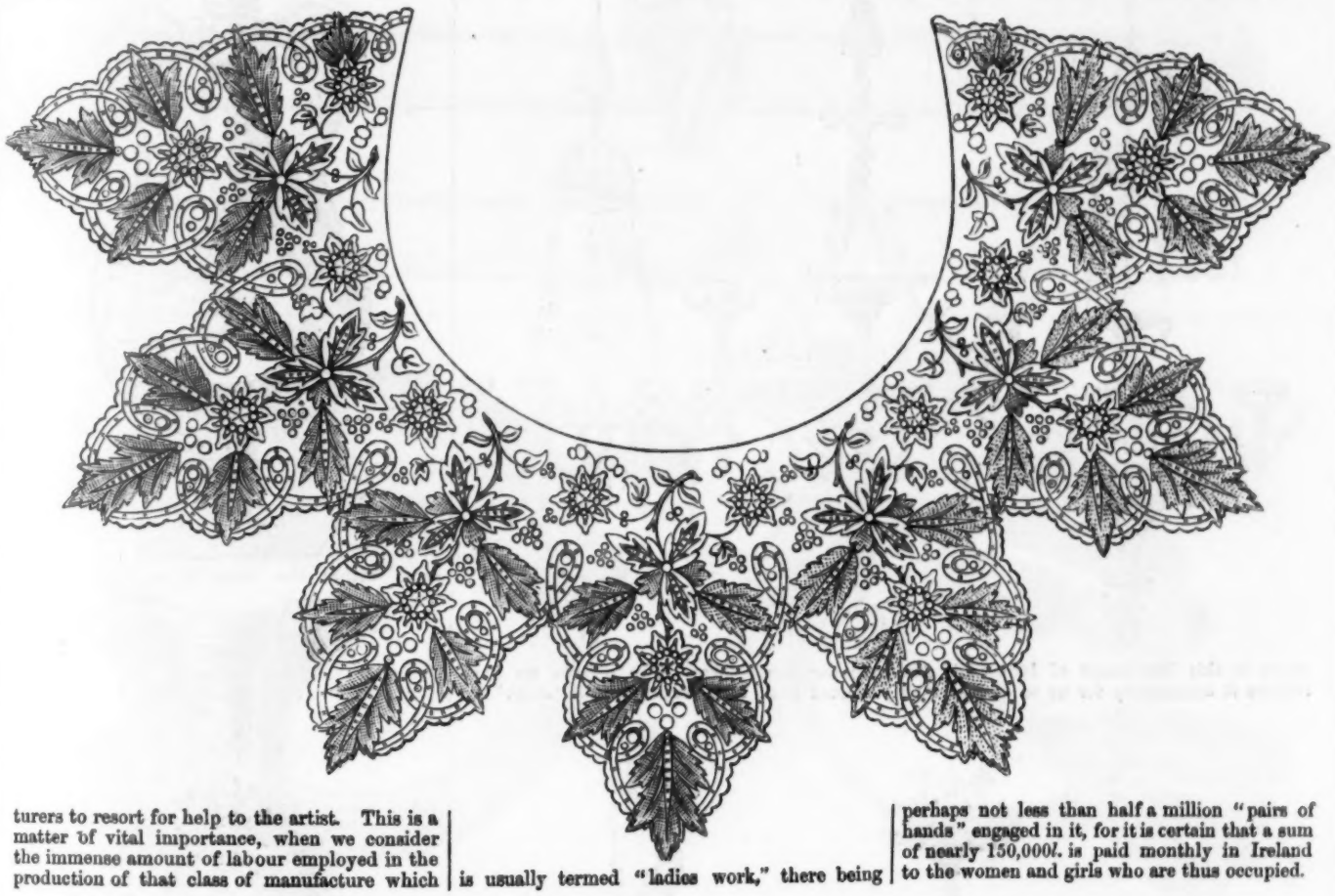
electro-plated articles, that now so generally

supersede the use of silver, and which employ to produce them upwards of five hundred workmen in this single establishment. On this page will be found illustrations of several objects we have selected as examples of the contributions of this firm. The Vase we have chosen for the uniqueness of its design, and its excellent ornamentation. The next represents a Salt-cellar;

a young Neptune, a shell, marine figures and plants make up this pleasing composition. Then follows a Toilette-Box, in the *cinque-cento* style with some modifications, but not out of harmony. A Dish for rose-water completes the column; its presiding genius is, not inappropriately,

another young Neptune. The Inkstand on the next column is much to our taste; it shows sufficient ornament to render it elegant without destroying its simplicity. The large Candelabrum, in the Louis Quartorze style, is good, and it exhibits novelty in the scrolls that support the sconces. We devote also another page to the admirable works of Messrs. Elkington & Co.

The Irish EMBROIDERED WORK has obtained wide renown; that which we here engrave is from the establishment of Messrs. JOHN HOLDEN & Co., of Belfast, whose contributions to the Exhibition are very numerous and valuable. Generally, this class of work has been materially improved by the skill of competent designers; a few years ago the models selected were of a miserable character. The Government School of Design which now flourishes in the capital, and also in the "commercial capital" of Ireland, have essentially aided to induce manufac-



turers to resort for help to the artist. This is a matter of vital importance, when we consider the immense amount of labour employed in the production of that class of manufacture which is usually termed "ladies work," there being perhaps not less than half a million "pairs of hands" engaged in it, for it is certain that a sum of nearly 150,000*l.* is paid monthly in Ireland to the women and girls who are thus occupied.

The TAZZA of Maltese stone, is exhibited by Mr. MILLAR, of Edinburgh.

The VASE is carved in grey stone by Mr. JOHN ROBINSON, of Belfast.

THE DUBLIN EXHIBITION

Messrs. HARDMAN of Birmingham contribute the series of articles for CHURCH FURNITURE which fills our present page. The well spread knowledge of the fitness and beauty of their

works in this department of Industrial Art, renders it unnecessary for us to discuss their peculiar merits here. The objects we have selected from their very beautiful "court" are

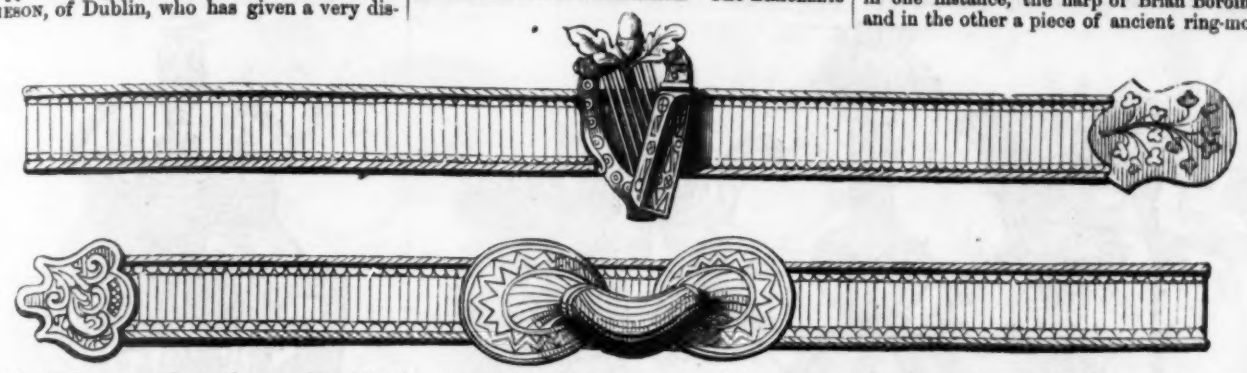
ALTAR-VESSELS and a WATER POT, CANDELABRA, CANDLESTICKS and READING-DESK. These manufacturers also furnish stained glass windows, stone altars, and monumental brasses and effigies, comprising nearly every article which may fitly

come within the walls of a sacred edifice,

whether dedicated to the established church of

these realms, or to any other which may prevail.

The ornamental JEWELLERY and CASKET which occupy this page are the manufacture of Mr. ACHESON, of Dublin, who has given a very distinct national character to the works he has contributed to the Exhibition. The BRACELETS are of silver; and have, as central ornaments in one instance, the harp of Brian Boroimhe; and in the other a piece of ancient ring-money.



The Runic BROOCHES beneath are of peculiar pattern, being known as the "Hunsterstan brooches," and are copied from Scottish examples;

they have inscriptions in Runic or Icelandic characters upon them, and differ in style of design from those which are found in Ireland. The CASKET is especially an Irish work, and is made entirely of native materials. The wood is the black bog-oak, and is enriched with silver-gilt mountings and national emblems, the jewels being Irish diamonds and amethysts, which are of a large size, and have a peculiarly brilliant effect when mounted on the dark bog-wood.

THE DUBLIN EXHIBITION

From the extensive, varied, and very beautiful collection of works in PORCELAIN manufactured by Messrs. ROSE, of Coleport, we selected the several objects which form the two following

GROUPS; they consist of vases, flower-pots, tea-services, &c. &c. In general they are of unexceptionable forms and admirably painted; the colours used in this establishment are of high

excellence. The fame of Messrs. Rose has been long established, it is more than upheld by these contributions; their stall is well arranged by their agents, Messrs. GREGG & SON, of Dublin.

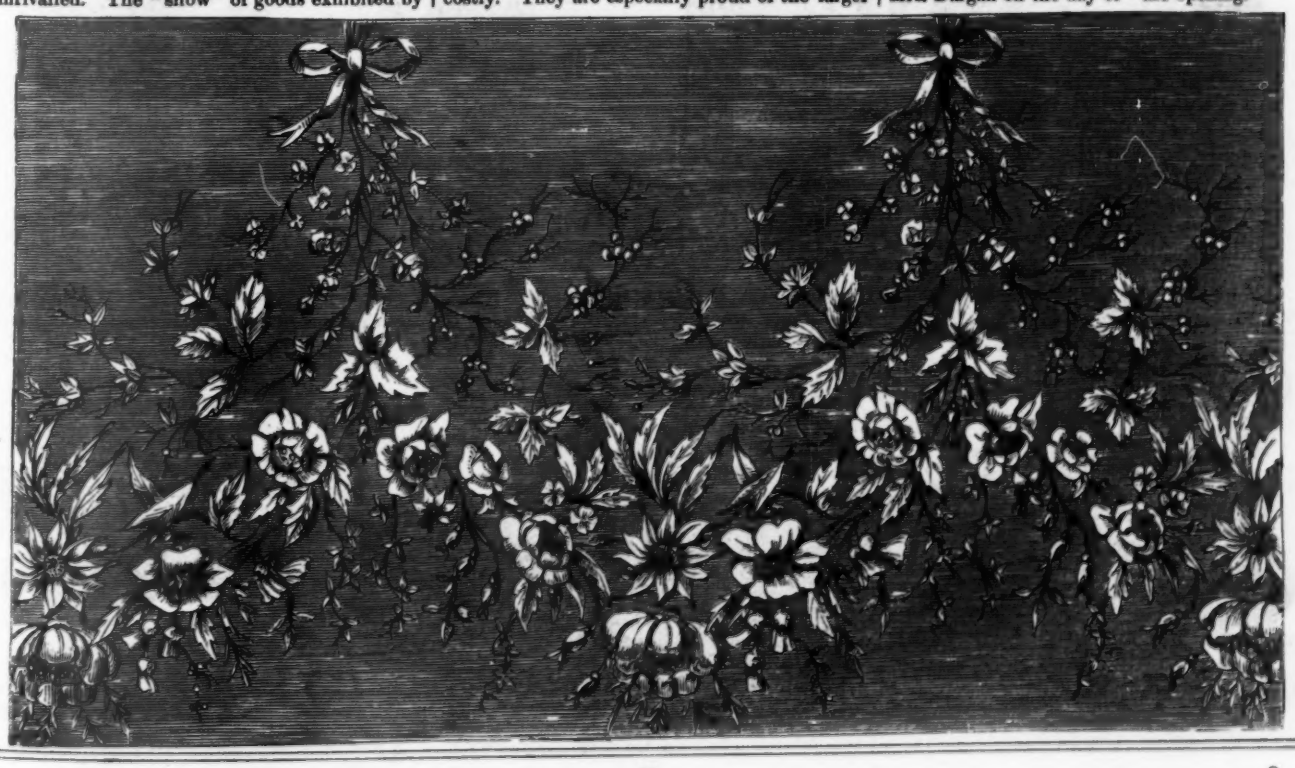
We have elsewhere given a full page to the admirable contributions of Messrs. WEST, of Dublin:

we add to these an engraving of a fine MACE, executed for the College of Surgeons of Ireland.

We have selected from the abundant and very beautiful examples of TABINET manufactured by Messrs. FRY, of Dublin, and exhibited by that eminent firm, the three engraved on this page. They are exceedingly good in design, the designs being by Miss Elizabeth S. White, a pupil of

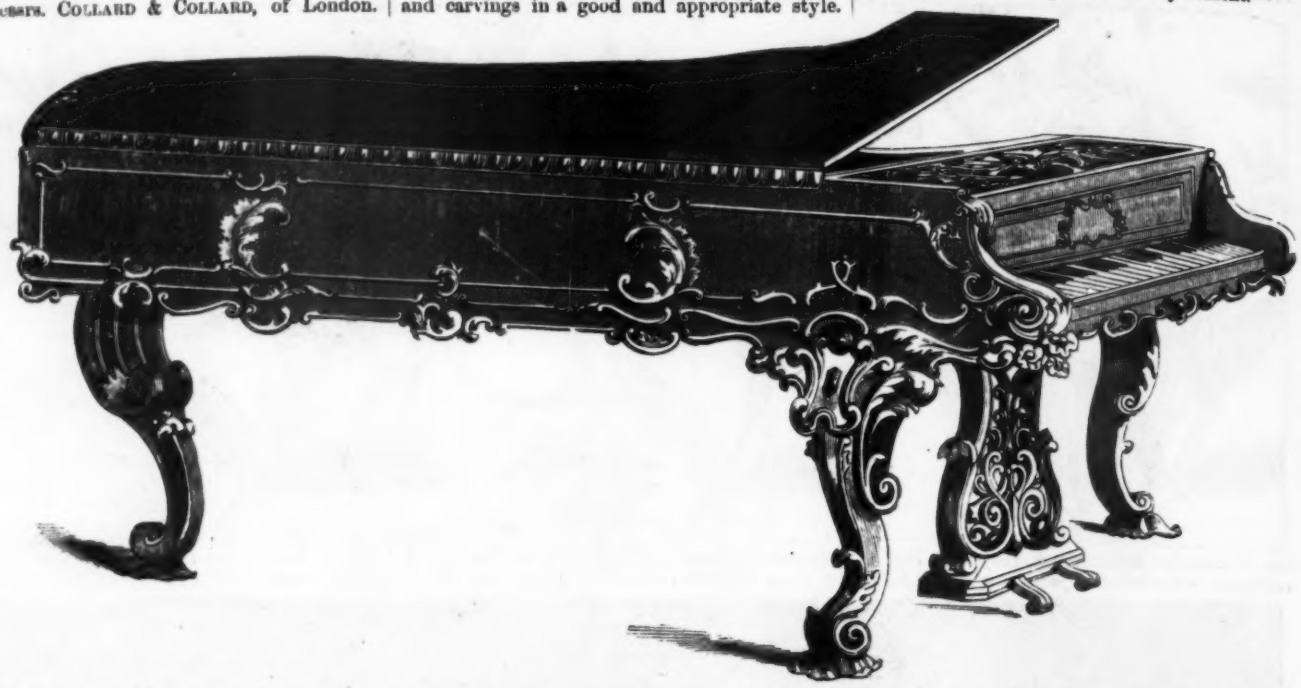
the Government school, and they are highly creditable to the skill and judgment of that lady. The establishment of Messrs. Fry will be visited by many tourists in Ireland; their productions include every class and order of the fabric for which Ireland has been so long famous, and in

the manufacture of which its artisans continue unrivalled. The "show" of goods exhibited by this house range from the cheapest to the most costly. They are especially proud of the larger pattern we engrave, as having been worn by Mrs. Dargan on the day of "the opening."

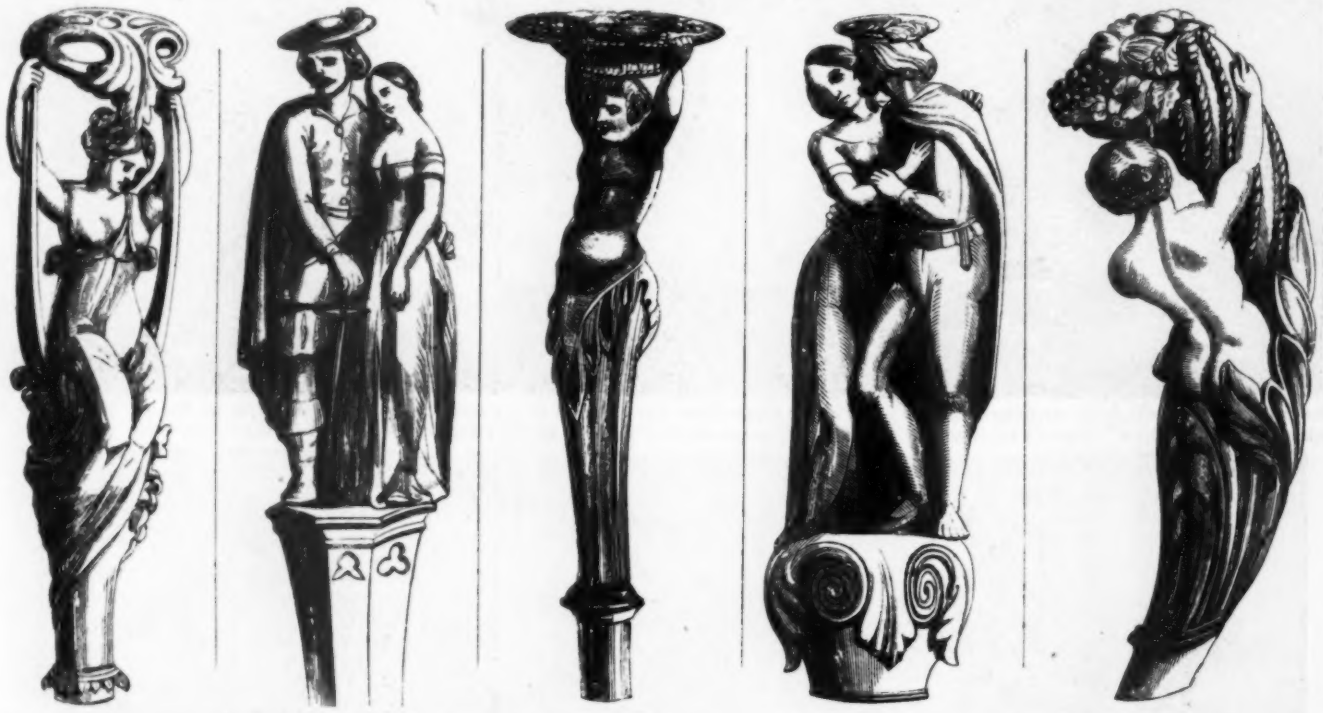


THE DUBLIN EXHIBITION

Mr. Marcus Moses, of Dublin, exhibits several Pianofortes, manufactured expressly for him by Messrs. Collard & Collard, of London. That which we have here engraved is an elegant instrument, sufficiently enriched by ornament and carvings in a good and appropriate style. The progress of an elegant taste in objects of this nature has lately become very evident.



The five objects placed across the page are drawn from the Handles of Umbrellas and Parasols, exhibited by Mr. Sangster, of London; they are all elaborately carved in ivory, and are highly meritorious works of Art-manufacture. He deserves much credit for his improvements.



The page is completed by another of the Fenders contributed by Messrs. Benham & Sons, of London. It is of burnished steel, with bronze and or-molu ornaments. According to modern fashion, this fender is rather low in elevation, but its unusual "sweep" is, we should apprehend, a sufficient guard against the accident of fire. The general design is good, and the end ornaments, of vase-like form, are novel.

The LADIES' GUILD—an association in London, whose object it is to afford to ladies such employment as shall be consistent with their position as gentlewomen—contributes a number of

specimens of glass ornamentation. Among the several patents under the control of this society is one for marbling on glass, which promises

extensive adoption; united with a still more important one for rendering glass by consolidation so substantial that it may safely be employed for

interior and exterior decoration of buildings. A CIRCULAR SLAB is herewith engraved, and at the foot of the column is the COVER to a well-printed missal, by Richardsons, of Derby. The designs are all from the pencil of Mr. W. Harry Rogers.

The FOUNTAIN is the work of Mr. GARDNER, of Dublin, and is chiefly constructed in silver, the fountain and pendants being of variegated glass. There is novelty in the general design of

this ambitious work; and as a central decoration of the table, it is of an elegant and attractive kind. It is encouraging to find so elaborate and costly a production made in Ireland.

THE DUBLIN EXHIBITION

From the IRON CASTINGS of Messrs. KINNARD, of Falkirk, we select three, all remarkable for the delicacy and

sharpness of their execution, which gives them a high place

among works of this class. The first is a BRACKET; the

other two are open PANELS, used chiefly for balustrades, but applicable to many other purposes of house decoration.

The annexed FLOWER VASE is manufactured and exhibited by Messrs. ROBERTS & SLATER, of Sheffield; it is of silver and blue glass, designed by Mr. Ellis, also of Sheffield.

Mr. W. H. BARNES, of Tamworth, contributes to the Exhibition several models in fine clay for a variety of useful objects; we have selected one intended for the top of a

TAZZA, or for a card-dish, designed in what its author terms the "labyrinthian style." It shows much ingenuity and patient labour, is curious, and not unartistic in design.

The three BROOCHES are manufactured by Mr. CORNELIUS GOGGIN, of Dublin, entirely of Irish materials, consisting principally of the bog-oak, from which the shamrocks and harp are neatly carved; the diamonds in the quatrefoil brooch, as well as the beautiful pearls with which it is ornamented, are also found in Ireland.

The bronze TOBACCO-BOX is designed and also modelled by GODFREY SYKES, of Sheffield.

The VASE with figures in relief, is one of the works from the ROYAL FACTORY AT SÈVRES, conspicuous for grace and beauty; as are, indeed, all the contributions of this establishment.

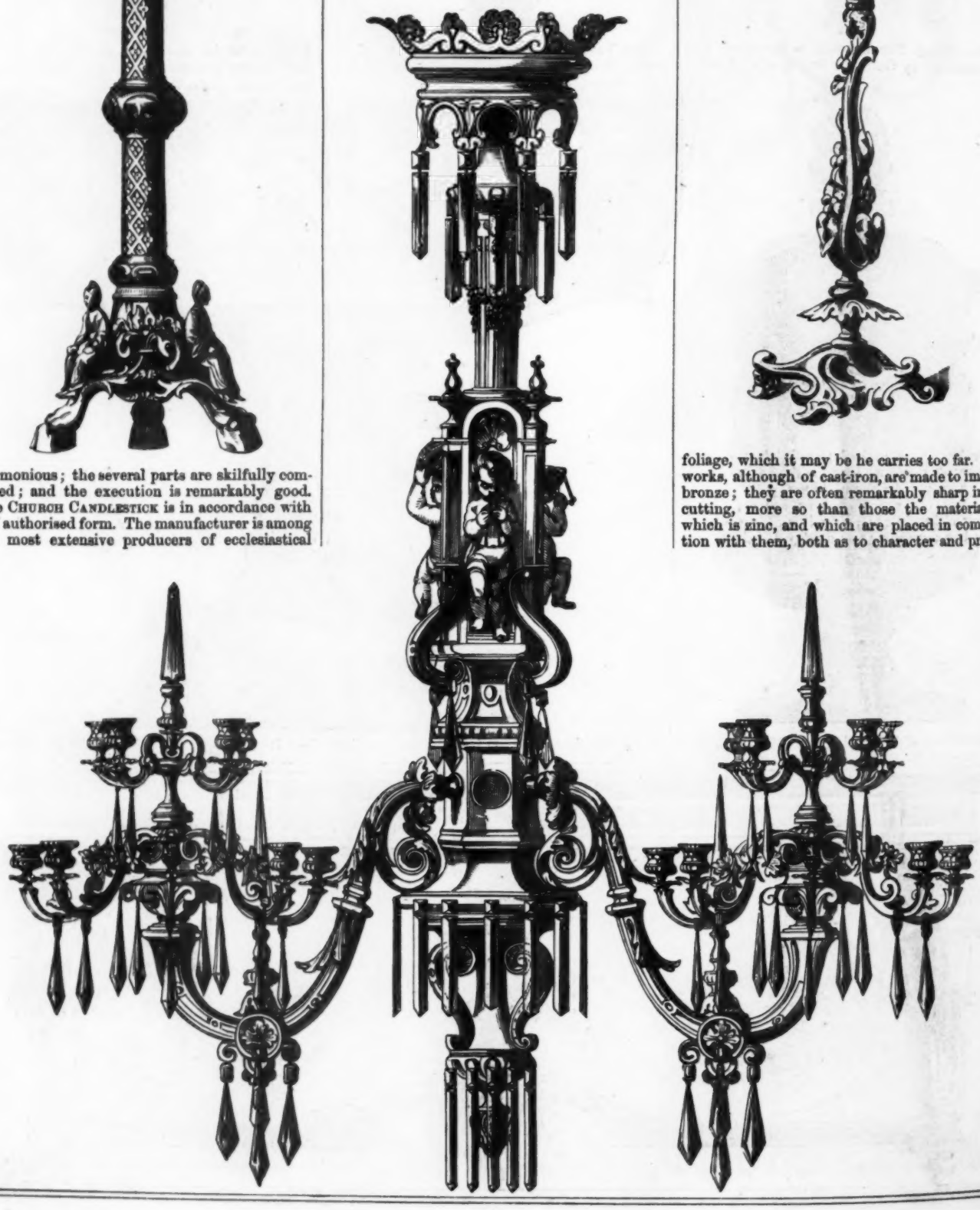
The TABLE of bronze is by M. MATIFAT. The slab which forms the top is of Sèvres porcelain; on it are represented the battles of Napoleon.

The principal object on this page is engraved from the many valuable contributions of M. VILLEMSENS, of Paris, a bronze manufacturer of very high eminence. The CHANDELIER is a mixture of metal and glass; the composition is

harmonious; the several parts are skilfully combined; and the execution is remarkably good. The CHURCH CANDLESTICK is in accordance with the authorised form. The manufacturer is among the most extensive producers of ecclesiastical objects in France. The French have been large contributors of bronzes to the Dublin Exhibition; it is in this branch of Art, indeed, they especially excel; hitherto they have succeeded in obtaining and retaining a monopoly of the trade of the world, an advantage which arises chiefly from the better education of the artisan in France, although, as a matter of course, much of it is the result of the wise employment of accomplished artists to produce admirable original designs. The manufacturer and the artist work together; such an union of interests for the good of the customer is, as yet, rare in England; although, as every day gives us some proofs of its policy, the time cannot be far distant when so judicious an example will be universal in this country. Visitors to the Exhibition will be largely gratified by an examination of the beautiful and suggestive French bronzes.

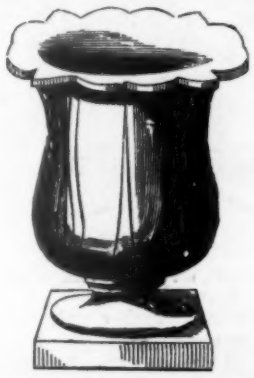
The accompanying engraving is from one of the many cast-iron CANDLESTICKS contributed by ZIMMERMAN, of Frankfort, and manufactured by him. His "show" is extensive and highly meritorious, and the objects he produces are singularly cheap. He has obtained high repute by his selection of good models, resorting chiefly to natural forms, and especially to flowers and

foliage, which it may be he carries too far. His works, although of cast-iron, are made to imitate bronze; they are often remarkably sharp in the cutting, more so than those the material of which is zinc, and which are placed in competition with them, both as to character and price.



The works in TERRA-COTTA of FERGUSON, MILLER, & Co., of Glasgow, have deserved prominence in the Exhibition. This column contains four of the minor articles of their manu-

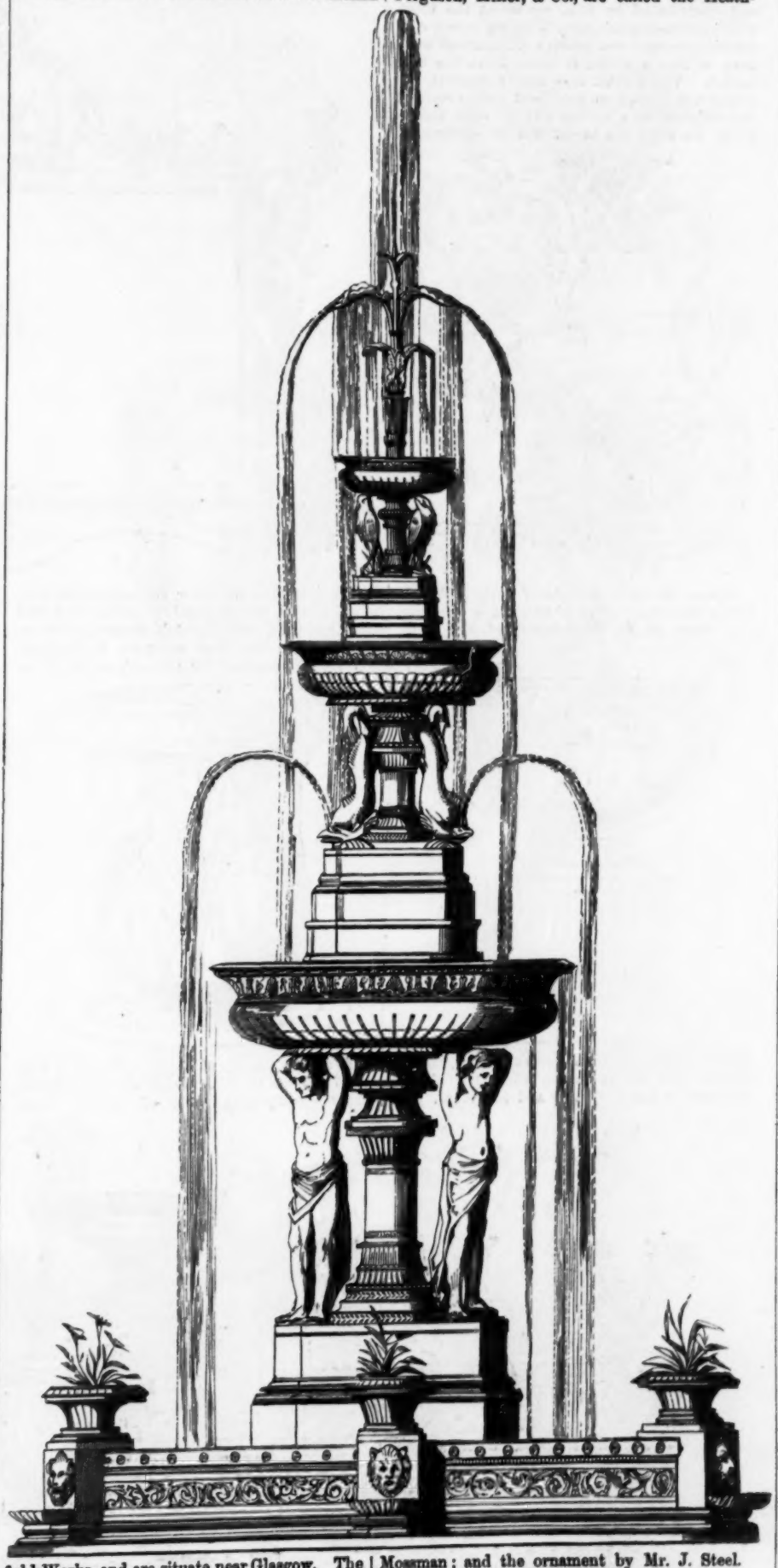
facture,—flower-pots chiefly; but they also fabricate the various matters in clay which are now so extensively used in building. The English



productions in "baked clay" have made a very large advance within the last few years; manufacturers have not only studied the material, but the forms; and they are already entering

into active competition with foreigners in this branch of Art. The object, however, which confers honour upon this firm is the FOUNTAIN

here engraved. It stands 24 feet high, and occupies a prominent position in the Centre Hall of the Exhibition; it is remarkably good in character; its proportions are just and graceful; the manipulation is excellent; and, taken altogether, it is one of the best efforts of British Art in the collection. The works of Messrs. Ferguson, Miller, & Co., are called the Heath-



field Works, and are situate near Glasgow. The fountain is from the design of Messrs. Baird & Thomson, architects; the figures by Messrs. Mossman; and the ornament by Mr. J. Steel. It can be constructed separately, each part forming a distinct and practically useful fountain.

THE DUBLIN EXHIBITION

From several excellent examples of CARVING ON WOOD, executed by Mr. CLARKE of Dublin, and contributed by him, we select the three which commence this page. They are of very considerable merit—less perhaps in the actual work than in design, which is based upon the best models. The FRAME is especially graceful. It is pleasant to find so good and pure a style of Art adopted by a workman in the Irish metropolis; we hope his talent will be appreciated and encouraged, for while much that is meretricious or positively bad in wood-carving finds ready purchasers, it is not very often that patronage falls upon those who really deserve it.

Among the many examples of works in TERRA-COTTA none will receive more marked attention than those of Mr. BLASHFIELD, of Mill Wall,

Poplar. They are all of rare excellence, both in design and in execution, while the clay is remarkably fine in quality and in colour. We are compelled to limit our remarks, at present, to a few lines, but we shall hereafter visit and describe Mr. Blashfield's establishment, which we understand is the most extensive in England. Our selections speak for themselves; they ex-

hibit a large variety of objects, yet but a very small portion of those which the manufactory issues — comprising vases of several kinds, flower-pots of all sorts and sizes, columns, pedestals, figures and busts of remarkably refined character, together with those articles,

which have given of late years so much improvement to our houses and public buildings—friezes, chimney-shafts, terminal ornaments, &c.

Messrs. Bell & Co., of Glasgow, contribute a series of works from their potteries which are

all very creditable for their designs, as well as for

the ability displayed in their execution. In

the construction of objects after the antique

they are very successful, and some they exhibit are peculiarly good in form. The Vase and the Jugs on the present page have the classic outline, with a new adaptation of ornament from the

antique, or from tropical plants. The Flower-Pot at the base of our column is an imitation of

medallions characteristic groups emblematic of the seasons. The *déjeûner* which closes our

more fully seen in the circular centre of the Breakfast Plate at the top of the page; beside the old Majolica ware, the leaves which encircle it being highly-coloured in imitation of the real

acanthus. The large Vase possesses much originality of design, and has in the central selection is of quaint and peculiar character, but is not without its merits. The pattern may be which we place a graceful Salt-Cellar made in white porcelain, designed from marine objects.

THE DUBLIN EXHIBITION

The top of an elegant marble CHIMNEY-PIECE, the work of a Belgian artist, M. A. LECLERC, of Brussels, an accomplished artist in stone.

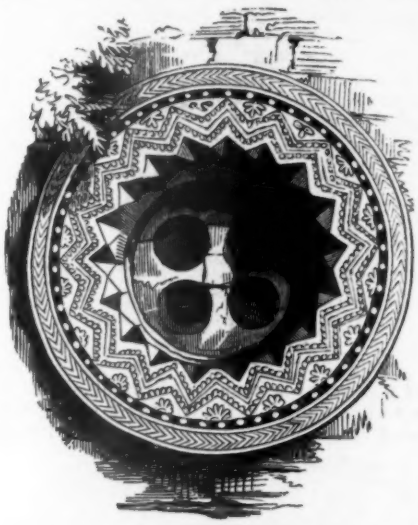
The design for a LADY'S COLLAR is engraved from one of the many beautiful examples of work contributed by Messrs. FORREST, of Dublin, a firm eminent for the beauty and delicacy of their productions. We regret that our limited space will not permit us to do the subject justice.

The PIANO is engraved from one of the works of Messrs. COLLARD, exhibited by Mr. M. MOSES.

The DAGGER HANDLE of ivory, and the BREAD KNIFE HANDLE are carved by Mr. S. BRADFORD,

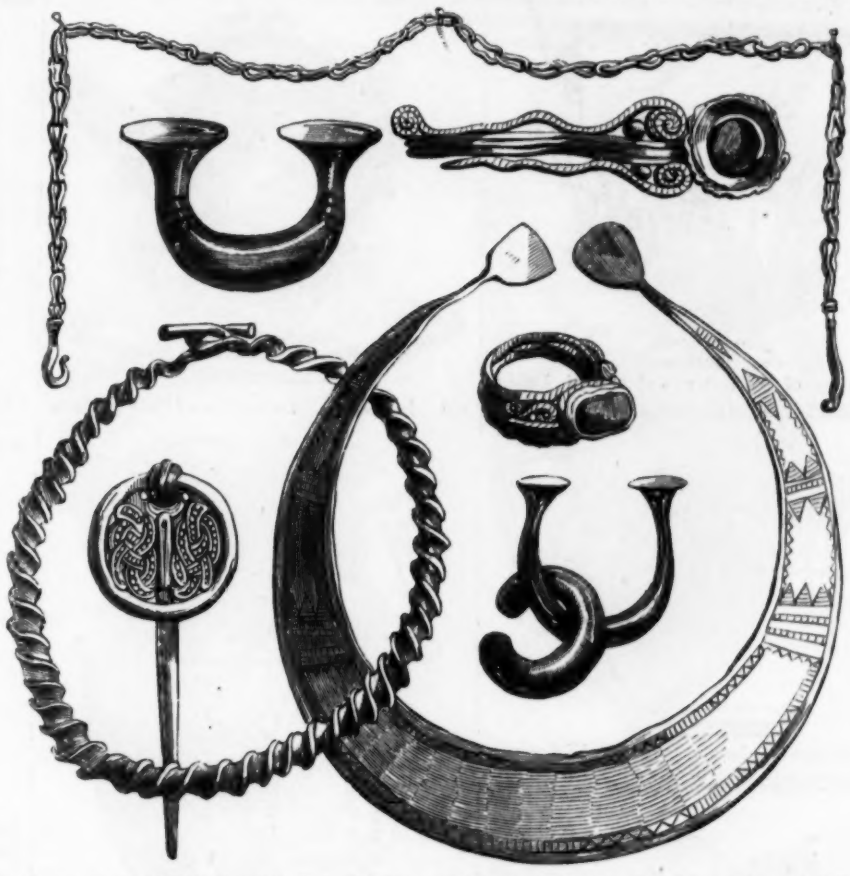
of Clonmel. It is gratifying to see this art making successful way in Ireland. The latter object is made of the tooth of the walrus.

We fill our present page with engravings from IRISH ANTIQUITIES. The collection comprises not only casts of the most remarkable



fragments of architecture, but a very large and unique collection of clerical antiquities, domestic and warlike implements, and personal ornaments,

from the earliest period to the close of the fifteenth century. We commence with an engraving of the singular and beautiful circular WINDOW at Rathin. Beneath we place the fine CROSSES from Kells and Tuam. The upper



group comprises specimens of the RING-MONEY, CHAINS, TORQUES, RINGS, PINS, and other personal ornaments of gold, found in Ireland. The lower group exhibits the principal ecclesiastical

CROSS of Con, as well as the RELIQUARY of St. Monaghan, and a series of URNS and antique antiquities, including the stone CROSS of Killklispeen, and the magnificent gold enamelled SWORDS found in Irish Tumuli. The Hall of Irish Antiquities is altogether most interesting.

Messrs. Kerr (successors of Chamber-

lain), of Worcester, and also of Dublin

(where they have a branch establishment),

exhibit a very large variety of fine produc-

tions in Porcelain; these are entitled to

the highest praise, not alone for excellence of design, but for the good qualities of the mate-

rial. In nearly all the articles of their produce,

indeed, they successfully compete with the best

factories of Staffordshire. We have been compelled to omit the *chef d'œuvre*, of which they are justly proud—the Shakspeare dessert-service, an elaborate and highly-laboured "set," executed at great

cost and with very considerable talent and labour. It was kept back from the Exhibition (in consequence of its being unfinished) until too late for our present

purpose, although it may hereafter find a place in the pages of the *Art-Journal*. We selected, therefore,

objects of their more ordinary produce,—Cups and Saucers, in which they excel; three very charming Vases; and examples from the *tête-à-tête* Tea Services,

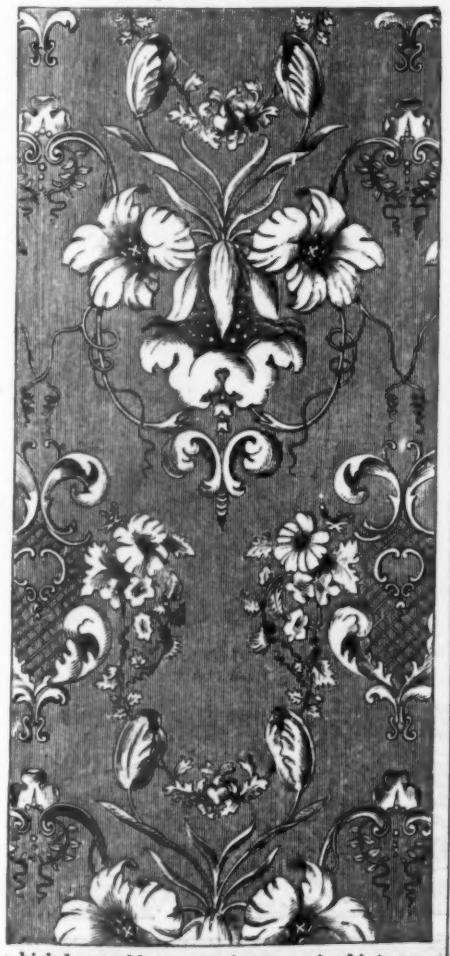
of which they exhibit many, and all admirable. This page, therefore, may suffice to represent the contents of their "stall," although it does not render it justice.

The collection of works in PORCELAIN AND EARTHENWARE exhibited by Messrs. MAYER of Longport, Staffordshire, comprises objects of all kinds, for ornament and utility, and among them will be found many of very excellent character. This firm has, indeed, been recently making large advances in the right way; they are studying rather simplicity of form than elaborate, and often unmeaning, display; and so proving that beauty may be cheaper than deformity,

while sure of a more general appreciation. Messrs. Mayer, as will be seen from the examples

selected, are taking as their models the pure bequests of the antique; we have no doubt of their finding their account in this. Their "show" is not only large but very meritorious, and it cannot fail to attract considerable attention.

We engrave from the collection of damasks, contributed by Messrs. HENRY G. PERFECT & Co. of Halifax, a TABLE-COVER of good design, and at its side an example of those CURTAIN HANGINGS,



which have of late years been received into very general use; the examples exhibited by this firm are all of a meritorious character, and all exhibit that improvement in ornamentation which has become so distinguishing a feature of the present time. The material is a mixture of woollen and cotton. Within the last ten or twelve years, the manufacturers of Yorkshire generally have largely availed themselves of the aid of the artist, and there can be no doubt that the establishment of Government Schools of Design is now making manifest the salutary in-

fluence they are calculated to exercise, more especially in the production of textile fabrics. It will be our duty at no very distant period to visit the several factories of the northern districts, and to report more fully in our pages concerning their most satisfactory progress.

THE DUBLIN EXHIBITION

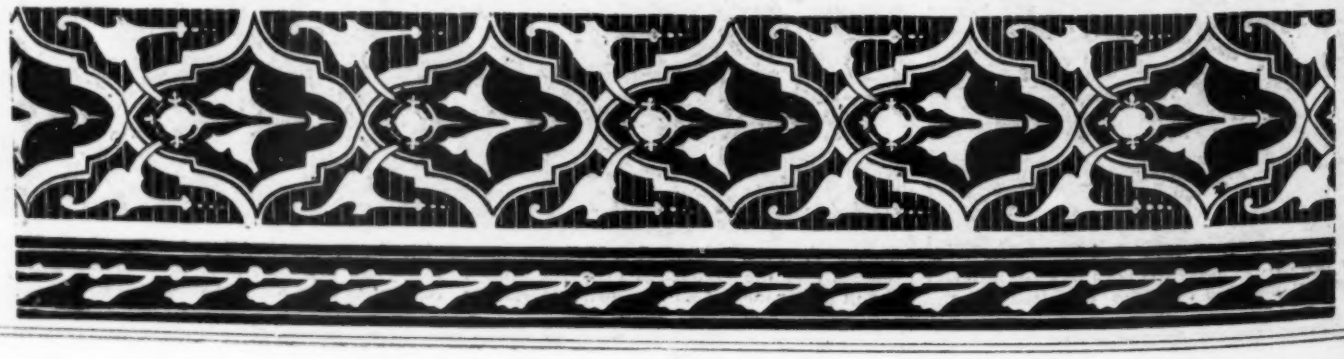
The LOO TABLE is one of many excellent contributions exhibited by the manufacturers, Messrs. JONES & SON, of Dublin, whose works obtained marked and deserved attention in 1851.

We commence this column with an engraving of the FIGURE-HEAD of the yacht "Sappho," belonging to G. W. NAYLOR, Esq. Designed and modelled by Mr. W. ELLIS of Sheffield.

The VASE of cast iron which we here give, is from the Royal Foundry of Berlin, and is contributed by the KING OF PRUSSIA. It is remarkably graceful in its form and character.

The bracket is of bronze, manufactured by Messrs. CORMANN of Brussels; although not of a novel, it is of good and suggestive design.

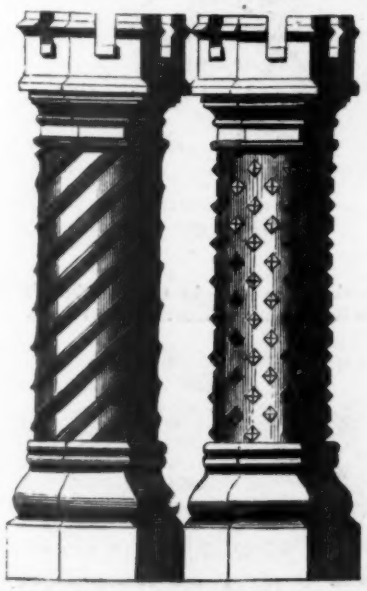
The subjoined print is from one of the EMBROIDERED BORDERS (by machinery) of which so many exquisitely designed examples are contributed by Messrs. HOULDSWORTH of Manchester. Their productions are of a high order, competing successfully with the work of the hand.



The Garnside Terra-Cotta Manufactory contributes a series of the works for which they are justly famed, consisting of VASES of a very

graceful and tasteful kind, and CHIMNEY-POTS excellently in character for those villa-residences

now so frequently constructed in the Tudor style of architecture. In the latter objects



especially, there is ample room for the display of much that is varied and artistic in design.

The appended engraving is from one of the many beautifully designed POPLINS of Norwich manufacture by Messrs. CLABBURN, and contributed by that eminent and long-established firm, whose reputation for the production of textile fabrics of this description, shawls, brocades, &c., is well known in the commercial world. The pattern we have engraved is singlarly graceful;

it is composed of ferns, grasses, and wild flowers, most tastefully arranged: it is full of subiect, as an artist would say, but the manner in which it is disposed frees it from all heaviness.

We fill up this page with an engraving of a BORDER, one of the many beautiful contributions of Messrs. HOULDSWORTH, of Manchester, being an example of their embroidery by the patented loom. We much regret our inability to render sufficient justice to the works of this famous firm.

We terminate this Illustrated Report of the Dublin Exhibition of Art-Industry with an engraving of a singularly graceful and effective CENTRE-PIECE for the table, executed in silver by Messrs. GARRARD, of London, for her Majesty the Queen of England. The work is exquisitely beautiful in design; the modelling is of the highest order; and of the execution it is sufficient to say that it is the result of the skill, judgment, and experience of the very famous establishment from which it issues, to become one of the ornaments of a Palace where nothing that is not pure in taste and perfect in manufacture can find admission. In its general features, the design, as will be seen, is "Alhambresque." Moors attending upon Arab horses are ranged beside the pillar, which stands on a base of antique fragments, in keeping with the composition, and foliage characteristic of the scene. The work has, as it ought to have, the place of honour in the DUBLIN EXHIBITION OF 1853.

2 JY 53

THE

ART-JOURNAL ADVERTISER.

No. 175. LONDON: JANUARY, 1853.

BRITISH INSTITUTION, PALL MALL.

NOTICE TO EXHIBITORS.

ALL PICTURES, intended for Exhibition and Sale the ensuing season, must be sent to the Gallery for the inspection of the Committee, on Monday the 10th, or Tuesday the 11th of January inst, and the SCULPTURE on Wednesday the 12th, between the hours of Ten in the morning and Five in the afternoon. Portraits, Drawings in Water-colours, and Architectural Drawings are inadmissible; and no Picture or other Work of Art will be received which has already been publicly exhibited.

By order of the Committee,
GEORGE NICOL, Secretary.

ART-UNION OF LONDON.

SCULPTORS intending to compete for the Premium of £150, offered for a Bas-relief illustrating some event in the military life of the late Duke of Wellington, are reminded that the 1st of February next is the day named for sending in the models.

GEORGE GODWIN } Honorary
LEWIS POCOCK } Secretaries.

444, West Strand,
16 December, 1852.

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By order of the Council, T. J. BROWN, Secretary.

ROYAL PANOPTICON OF SCIENCE AND ART.

THE COUNCIL beg to inform Artists and others that they have provided space in the Building for Pictures, Drawings, Sculpture, &c.

Gentlemen intending to exhibit are requested to make early application to the Managing Director, at the Offices of the Institution, Leicester-square.

EDWARD MARMADUKE CLARKE,
Managing Director.

NOTICE TO ARTISTS.

THE COMMITTEE of the FINE ARTS ASSOCIATION, BELFAST, have postponed their next Exhibition until 1853; due notice of which will be given to Artists by Circular.

By Order,
WILLIAM TRACY, } Honorary
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Belfast, Dec., 1852.

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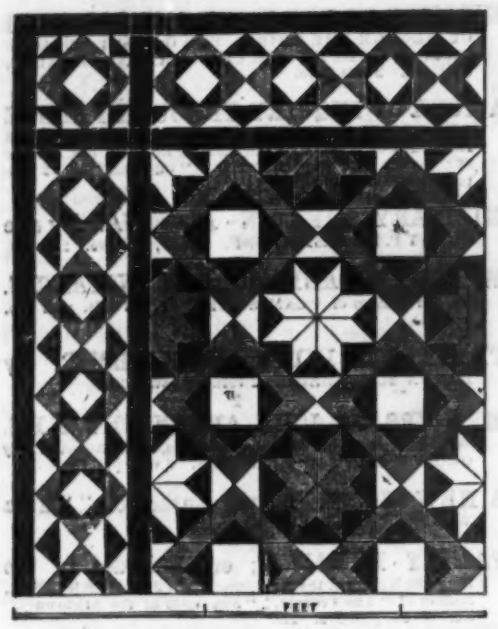

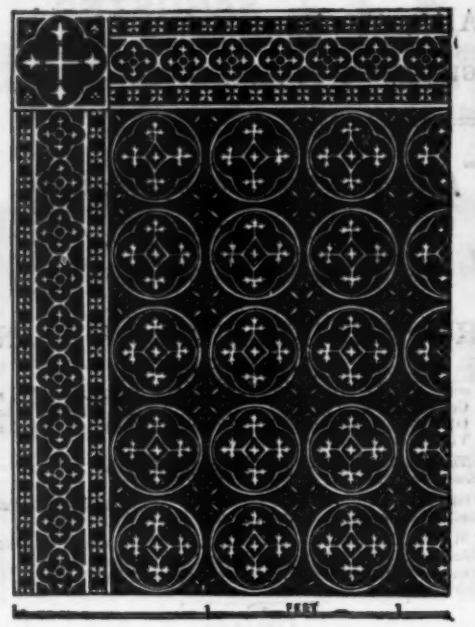

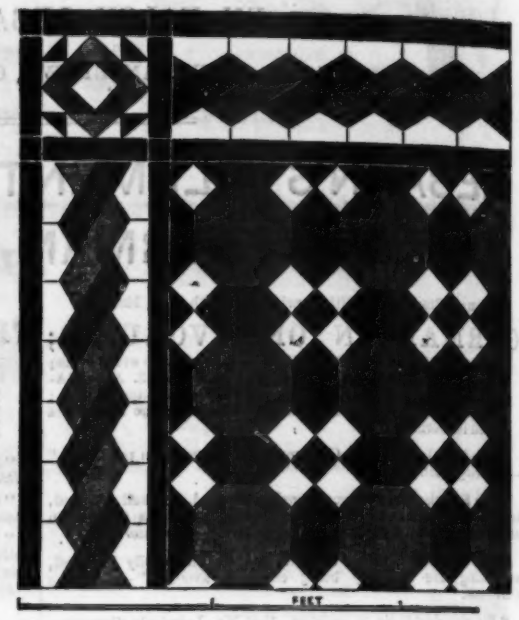

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C. P. RONEY, Secretary.

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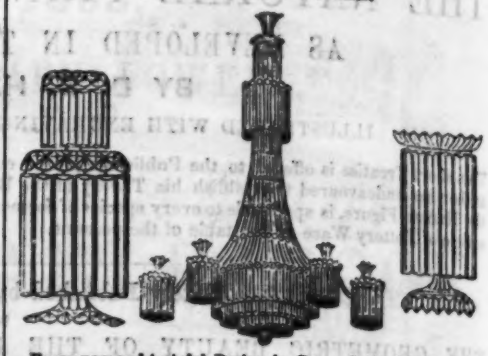

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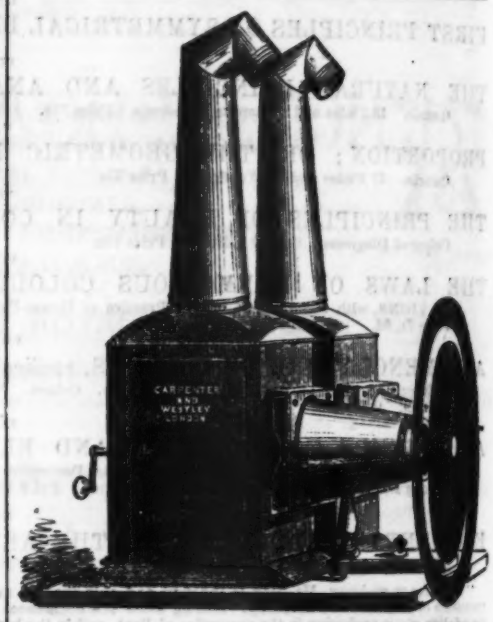

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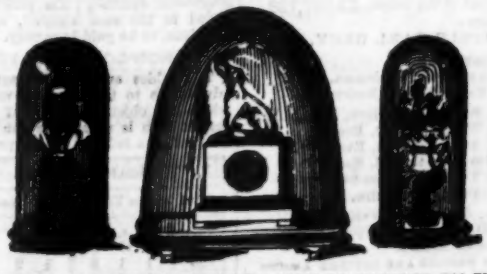
GLASS  SHADES

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BARTHOLOMEW LANE, LONDON.

Capital 5,000,000 Sterling.

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2. Tables on INCREASING and DECREASING Scales.
3. „ subject to a LIMITED Number of Annual Payments.
4. „ for ENDOWMENT ASSURANCES.

No entrance fees are charged. The Assured may proceed to any part of Europe without extra Premium. The Lives of Naval and Military Officers, not in actual service, are taken at the usual rates. A Commission to Solicitors and Agents bringing business is paid.

Detailed Prospectuses, with Tables of Rates and full particulars, will, on application, be forwarded by post, or may be obtained at the Head Office, 1, Bartholomew-lane, London; at the Office of the Company, 95, George-street, Edinburgh; and at their various agencies in England, Scotland, and Ireland.

*** *Loans on the Deposit of unencumbered Policies of the Company are made, up to their value.*

FIRE ASSURANCES are accepted at *Home* at the usual rates. The Company prosecute both *Fire* and *Life* Assurances *Abroad* on reasonable terms.

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EAGLE

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THIS COMPANY was Established in 1807, is Empowered by the Act of Parliament 53rd George III., and is regulated by deed enrolled in the High Court of Chancery.

It was originally a strictly proprietary one. Subsequently the assured were admitted to a septennial participation in profits, and received their first bonus in 1840. At the second division of surplus in 1847, it was determined that the future divisions should be quinquennial.

The Company now ranks amongst the largest and most wealthy in the kingdom.

To the present time (1852) the assured have received, in satisfaction of their claims, upwards of £1,400,000.

The amount at present assured is £3,000,000 nearly, and the income is about £125,000.

In 1847, about £100,000, and in 1852, about £120,000, have been added to the sums assured under policies for the whole term of life.

The lives assured are permitted in time of peace to reside in any country—or to pass by sea (not being seafaring persons by profession) between any two parts of the same hemisphere—distant more than thirty-three degrees from the Equator, without extra charge.

Deeds assigning policies are registered at the Office, and assignments can be effected on forms supplied therefrom.

The annual reports of the Company's state and progress, Prospectuses and Forms, may be had, or will be sent, post free, on application at the Office, or to any of the Company's Agents.

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ALL Artists know and can appreciate the celebrated "CRESWICK DRAWING PAPER," and also the difficulty of obtaining any of it, even at the present extravagant prices.

JAMES NEWMAN

Flatters himself they will therefore be glad to hear that, after considerable difficulty, he has succeeded in producing a paper which is *an imitation of it not only in appearance, being of the beautiful pale buff tint, and of rather rough grain, but in its remarkable facility for taking Water Colour.*

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It is confidently offered to Artists as being worthy of their attention. Size, 40 by 26 inches (Double Elephant).

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AND FIELD MARSHAL
HIS ROYAL HIGHNESS PRINCE ALBERT, K.G., K.T., K.P., G.C.B., and G.C.M.G.

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ESTABLISHED A.D. 1837,

FOR GENERAL ASSURANCE ON LIVES.

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The Rates of Premiums are constructed upon Sound Principles with reference to every Colony, and, by payment of a moderate addition to the Home Premium, in case of increase of risk, persons assured in this office may change from one climate to another, without forfeiting their Policies.

FOUR-FIFTHS of the PROFITS are divided amongst the Assured.

Table I. exhibits the necessary Premiums for the Assurance of £100 on a Single Life.

Age.	For One Year.	For Seven Years.	Annual Premium for the whole of Life, without Profits.	Annual Premium for the whole of Life with Profits.
	£ s. d.	£ s. d.	£ s. d.	£ s. d.
15	0 14 9	0 16 6	1 9 10	1 15 2
20	0 17 7	0 19 7	1 13 11	1 19 5
25	1 1 1	1 3 0	1 18 7	2 4 3
30	1 4 4	1 6 7	2 3 11	2 9 9
35	1 8 2	1 10 6	2 10 6	2 16 6
40	1 12 0	1 14 2	2 18 3	3 4 5
45	1 15 9	2 0 5	3 9 3	3 15 7
50	2 4 6	2 10 4	4 3 3	4 9 9
55	2 15 1	3 2 4	5 0 10	5 7 6
60	3 11 0	4 5 11	6 5 6	6 12 6

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At the several past divisions of Profits made by this Company the reversionary Bonuses added to the Policies from *one-half* the Profits amounted, on an average of the different ages, to about one per cent. per annum on the sums insured, and the total Bonuses added at the four septennial divisions, exceeded £770,000.

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ASSIGNMENTS OF POLICIES.—Written Notices of, received and registered.

Notice is hereby given, That Fire Policies which expire at Christmas must be renewed within fifteen days, at this Office, or with Mr. SAMS, No. 1, St. James's-street, corner of Pall Mall; or with the Company's Agents throughout the kingdom, otherwise they become void.

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CITY BRANCH: 2, ROYAL EXCHANGE BUILDINGS.

ESTABLISHED 1806.

Invested Capital, £1,311,761.

Annual Income, £153,000. Bonuses Declared, £743,000.

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Examples of the Extinction of Premiums by the Surrender of Bonuses.

Date of Policy.	Sum Insured.	Original Premium.		Bonuses added subsequently, to be further increased annually.
	£	£ s. d.		£ s. d.
1806	2500	79 10 10	Extinguished.	1222 2 0
1811	1000	33 19 2	ditto	231 17 8
1818	1000	34 16 10	ditto	114 18 10

Examples of Bonuses added to other Policies.

Policy No.	Date.	Sum Insured.	Bonuses added.	Total with additions, to be further increased.
		£	£ s. d.	£ s. d.
521	1807	900	982 12 1	1898 12 1
1174	1810	1200	1160 5 6	2360 5 6
3392	1820	5000	3558 17 8	8558 17 8

Prospectuses and full particulars may be obtained upon application to the Agents of the Office in all the principal towns of the United Kingdom; at the City Branch, and at the Head Office, No. 50, Regent-street.

EDINBURGH LIFE ASSURANCE COMPANY.

ESTABLISHED IN 1823.

Incorporated by Act of Parliament.

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LONDON—11, KING WILLIAM STREET, CITY.

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By assuring in this Company, the full advantages of Mutual Assurance are obtained without its risks and liabilities, nine-tenths of the whole profits being divided among the assured; and in more than one instance, the Bonuses already declared have exceeded the amount of the original insurance.

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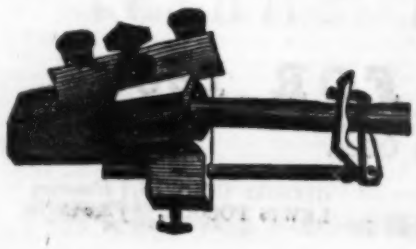

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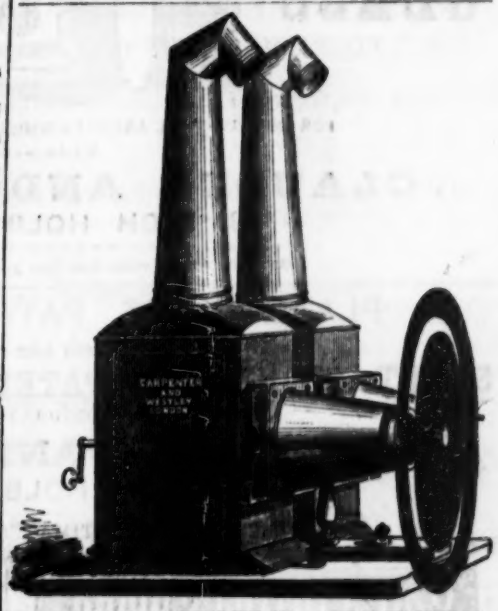

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444, WEST STRAND, *January* 1, 1853.

HANDLEY CROSS.—An Accident having happened to one of the Engravings too late to be remedied, the publication of the First Number is unavoidably postponed till the 1st of March.

January 29th, 1853.

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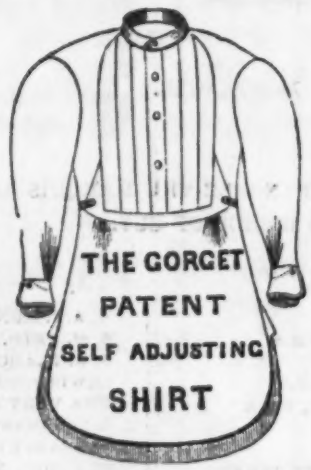

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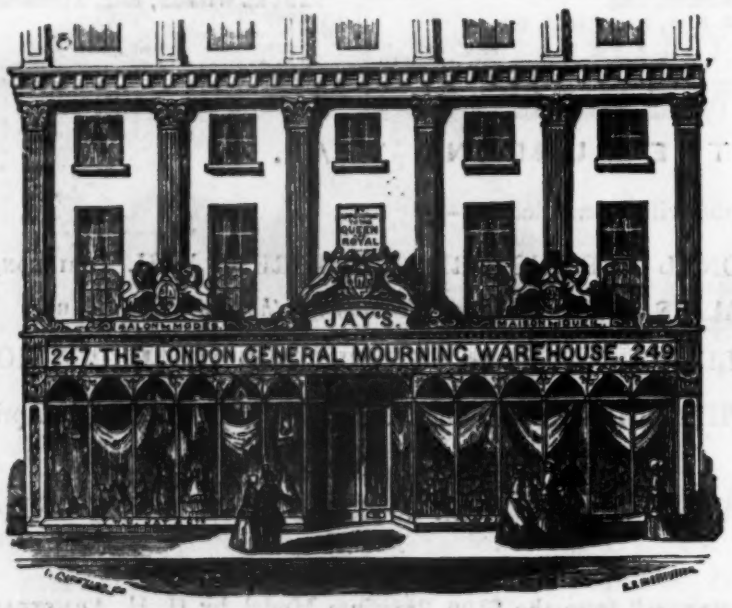

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The GALLERY of CAPITAL PICTURES of the PRINCE OF CANINO.

MESSRS. CHRISTIE and MANSON respectfully give notice that they will SELL by AUCTION, at their Great Room, King-street, St. James's-square, on SATURDAY, March 12, at 1 precisely, the important GALLERY of PICTURES, by Italian, German, and Flemish masters, of his Imperial Highness Charles Lucien Bonaparte, Prince of Canino. Nearly the whole of these pictures were formerly in the collection of the Prince's grand uncle, the late Cardinal Fesch. The collection comprises a grand altar-piece by Rubens, painted for the Church of Berg St. Vinox, from which it was purchased in 1776 by Randon de Boisset; a figure of St. Bernard, by the great Master Carlo Crivelli; an exquisite altar-piece by that very rare master Tiberio d'Assisi, a work worthy of Perugino; a pair of very interesting examples of Fra Angelico da Fiesole; the passage of the Red Sea, an early work of Raffaelle; four subjects from the life of Christ, by Albert Durer, and many other works of high quality and interest.—May be viewed three days preceding, and catalogues had.

The VERY CHOICE COLLECTION of ITALIAN PICTURES of J. BAYNTUN, Esq.

MESSRS. CHRISTIE and MANSON respectfully give notice that they will SELL by AUCTION, at their Great Room, King-street, St. James's-square, in the month of APRIL, the very select COLLECTION of CABINET PICTURES, chiefly of the great Italian masters, of the finest period of the different schools, comprising also some interesting examples of the early German and Flemish, as well as highly finished works in the later Dutch and Flemish schools, the property of J. Bayntun, Esq., and formed during a long residence in Italy. Further notice will be given.

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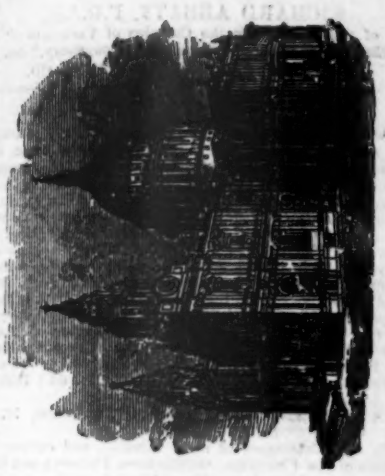

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20	0 17 7	0 19 7	1 12 11	1 19 5
25	1 1 1	1 3 0	1 18 7	2 4 3
30	1 4 4	1 6 7	2 3 11	2 9 9
35	1 8 2	1 10 6	2 10 6	2 16 6
40	1 12 0	1 14 2	2 18 3	3 4 5
45	1 15 9	2 0 5	3 9 8	3 15 7
50	2 4 0	2 10 4	4 3 3	4 9 9
55	2 15 1	3 3 4	5 0 10	5 7 6
60	3 11 0	4 5 11	6 3 6	6 12 6

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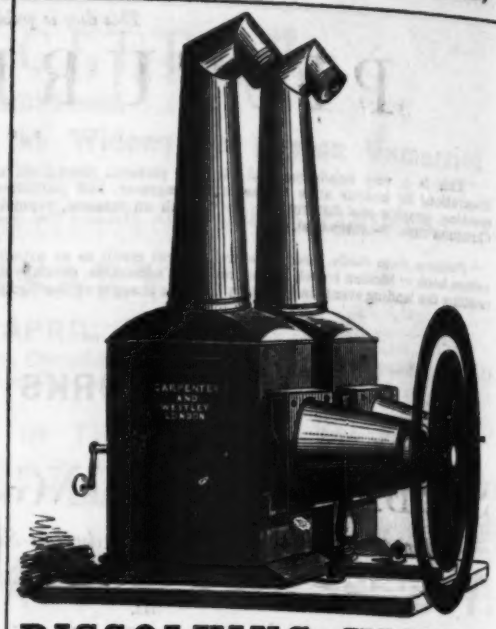

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35	1 8 2	1 10 6	2 10 6	2 16 6
40	1 12 0	1 14 2	2 18 3	3 4 5
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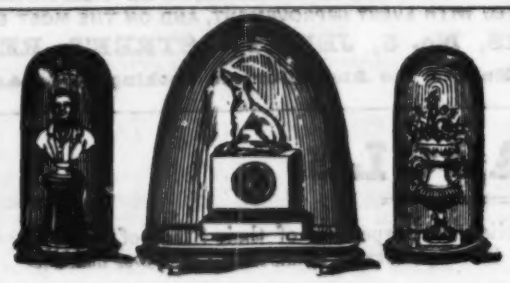
GLASS  SHADES

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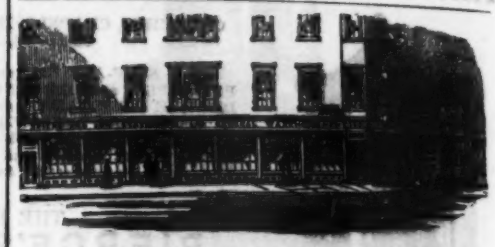

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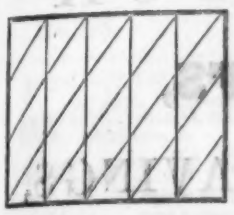

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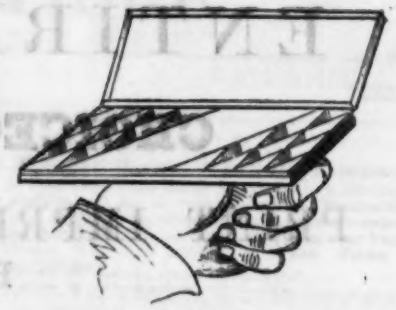

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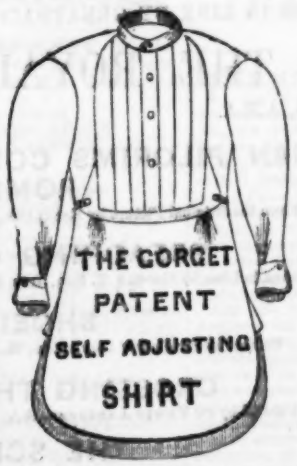

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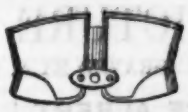

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THE

ART-JOURNAL ADVERTISER.

No. 178. LONDON: APRIL, 1853.

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By Dr. BACHOFFNER, On the MECHANICAL PROPERTIES of AERIFORM BODIES.

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By order of the Council,
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Pictures for Exhibition must be addressed to the Hon. Secretary, Town Museum, Leicester, and must be delivered on or before the 8th of July.

Mr. JOSEPH GREEN, of 14, Charles-street, Middlesex Hospital, is the London Agent of the Society, to whom pictures from London and the neighbourhood must be delivered not later than the 30th of June.

By order of the Committee,
JOHN FLOWER, Hon. Secretary,

Leicester, March 10, 1853.

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The Nobility, Friends, and Subscribers are respectfully informed that the THIRTY-EIGHTH ANNIVERSARY FESTIVAL will be celebrated at the Freemason's Hall, on SATURDAY, the 16th instant.

The Right Hon. the EARL GRANVILLE in the Chair.

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NOTICE TO ARTISTS.

PICTURES are now received for Exhibition and Sale at the Fine Arts Gallery, at any period of the year, subject to the usual fee of 10s., which admits any number. The proprietors will not be liable for casual accidents, loss, or fire.

Further particulars may be known at the Gallery.

March, 1853. J. F. GILBERT, Director.

NOTICE TO ARTISTS.

LEEDS ACADEMY OF ARTS.

8, BOND STREET.

ARTISTS are most respectfully informed that the FIRST ANNUAL EXHIBITION OF MODERN WORKS OF ART,—viz: PAINTINGS, SCULPTURE, ARCHITECTURAL DESIGNS, WATER-COLOUR DRAWINGS, and ENGRAVINGS, will open on Whit Monday, the 16th of May ensuing.

The Committee beg to announce that the days appointed for the reception of Works of Art at the above Gallery, are from the 27th April to the 3rd May ensuing.

No *copy* from any Picture, Print, or Drawing (except Miniatures-enamels), can be admitted; nor can any Picture, Print, or Drawing be admitted without a *gilt frame*.

Every Work sent must be numbered, and accompanied by a description in writing of such Work, addressed to the Secretary with a statement of its price, if it be for sale; the insertion of such description in the Catalogue to be subject to the approbation of the Hanging Committee. No unfinished Work can be admitted into the Exhibition, unless as a Sketch, to be so described in the Catalogue.

A commission of *ten per cent.* to the Academy will be charged on all Works sold at the Academy's Exhibitions, and *no other charge will be made* IN RESPECT OF ANY WORKS SENT FOR EXHIBITION.

All Works must be delivered at the Gallery of the Academy, on the days appointed for their reception, and those Artists who are especially invited by circular* will have their Works carriage paid.

All Works sent for Exhibition will be removed from the premises of the Academy within one week after the close of the Exhibition, unless arrangements be made for them to remain for exhibition in the Permanent Gallery.

No Work, sent for Exhibition, and accepted, can be removed until the close of the Exhibition.

Every possible care will be taken of Works forwarded to the Committee, but the Academy will not be responsible for accidental injury or loss.

Mr. JOSEPH GREEN, of 14, Charles-street, Middlesex Hospital, London, is the London Agent of the Academy, to whom Pictures from London must be delivered not later than the 27th of April.

R. WALLER, President.
W. PERKIN, Vice-President.
R. COWLAM, Hon. Sec.

* As it is obvious the Committee may unwittingly omit to send Circulars to many Artists of acknowledged talent, whose works they would with pleasure receive, they wish it to be distinctly understood that this restriction does not refer to them.

LEEDS ACADEMY OF ARTS.

ART-UNION.

No. 8, Bond street, February 15th, 1853.

THE MEMBERS of the LEEDS ACADEMY OF ARTS respectfully call the attention of Artists and lovers of Art to an ART-UNION of PAINTINGS, SCULPTURE, ENGRAVINGS, &c., the funds arising from which will be employed in defraying the very heavy expenses incurred by making suitable alterations in their premises, and to assist them to carry out the whole plan of their Academy, viz., an Academy provided with CASTS, MODELS, &c., a PERMANENT GALLERY, and ANNUAL EXHIBITIONS.

The members have already commenced their various works of Art, which will be given to the above Art-Union, and in order to swell the number of productions and consequently augment their resources, they appeal to their brethren in Art, to give them their hearty co-operation and support in aid of an Institution so desirable in the north of England.

Any gift, however small, in Art, the members of the above Academy will be most thankful for. All donations will be duly acknowledged, and in order that the Art-Union may not interfere with the opening of the First Annual Exhibition (which will take place on Whit Monday the 16th day of May ensuing), it is respectfully requested that those who will give their kind assistance will do so as early as possible, so that such pictures and drawings as may require framing may be attended to in due time.

A Catalogue of the names and addresses of the Donors, with description of subject will be issued, and also reported in the Art-Journal, and other leading periodicals of the day.

The Managing Committee of the Art-Union are open to receive such Donations as they may be favoured with, at the Rooms of the Academy, from the 1st of March ensuing, until further notice.

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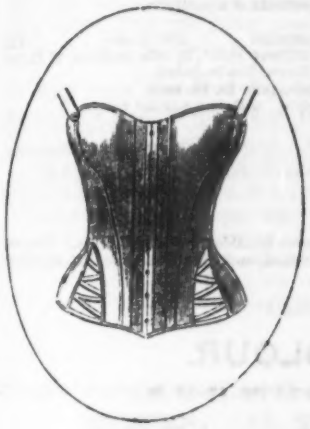

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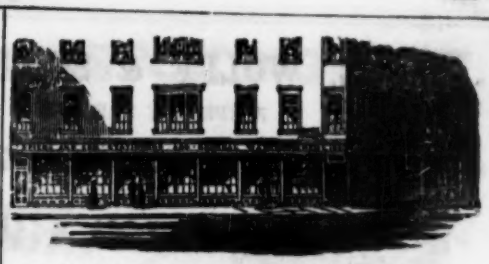

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TO BE OPENED ON THE 5TH OF MAY, 1853.

FINE ARTS.—Notice to Exhibitors.—Pictures in Oil and Water Colours (not Portraits), Sculptures, Architectural Designs and Models, Unpublished Engravings, Medals and Engraved Gems, are eligible for exhibition.

All works intended to be exhibited must be delivered in London as early as possible in the month of March, 1853, and none can be received after the 25th of that month, except by special application.

A suitable depot in London will shortly be announced, to which all Works of Art of the above description may be forwarded. The conveyance to and from Dublin will be free to Artists.

The prices of works which are for sale will be entered in a book and placed for reference in the Exhibition. No Commission upon works sold will be charged by the Committee to Exhibitors.

Mr. Henry Mogford is especially entrusted with the superintendence of the Fine Arts Department, to whom all communications may be addressed, at the London Office, Society of Arts, Adelphi.

By Order, C. P. RONEY, Secretary.

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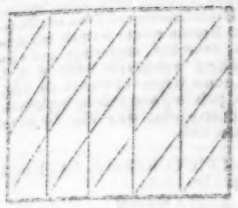

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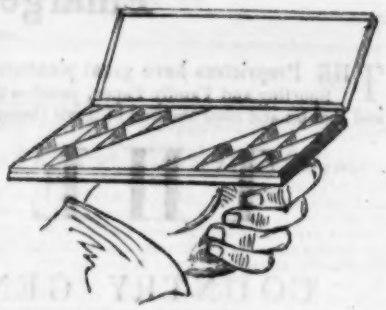

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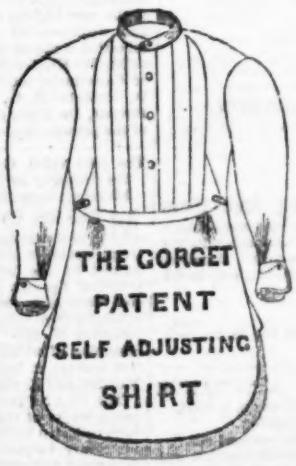

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The SPANISH GALLERY and the STANDISH GALLERY, the Property of the late KING of the FRENCH, which under his reign, decorated the walls of the Palace of the Louvre.

MESSRS. CHRISTIE & MANSON have the honour to announce that they will SELL by AUCTION at their Great Room, in May next, the SPANISH GALLERY, which was formed by the late king, Louis Philippe, of the works of the principal Spanish schools, collected under his orders during the civil wars in Spain, a period which offered unusual facilities for obtaining from religious communities and other proprietors these treasures of art. This gallery comprises about five hundred examples, of which the greater part are from the pencils of the first masters, it being particularly rich in the works of Velasquez, Murillo, and Zurbaran.

The STANDISH GALLERY, so well known in England, comprises works of the Spanish, Italian, and Flemish schools. They were collected by Frank Hall Standish, who bequeathed them, with his library, to the late King of the French, in the hope that the important collections would thus be preserved. The king, Louis Philippe deposited them, with the Spanish Gallery, in the Louvre, where they formed an object of delight to the amateur and study to the artist. These choice collections have been restored to the heirs of the late king as private property, and their intention was to have preserved both the Standish Library and Gallery, in order to conform as far as possible, even after the revolution of 1848, to the intentions of the testator. With this object his Royal Highness the Duc d'Aumale, two years since, redeemed the Standish Library, but the Orleans family, having been subsequently dispossessed of their patrimony by the head of the government of France, are obliged to part with both the Spanish and the Standish Galleries.

The sale of the above-named Galleries will be preceded by that of the superb Furniture and works of taste, which decorated the Palais d'Eu, the most precious portion of the rich and elegant Works of Art, for which this palace was so celebrated, being transported to England.

Further details will be duly announced.

THE FINE ART SUBSCRIPTION GALLERY, FOR THE LOAN OF WORKS OF ART.

S. AND J. FULLER respectfully invite the Patrons of Art to VIEW their SUBSCRIPTION GALLERY for the LOAN of WORKS of ART. Every department will contribute examples to the Collection: Landscape, Figures, Animal, Flowers, Fruit, Architecture, Ornamental and Decorative Designs, and Original Works of the Principal Water-Colour Painters.

N.B. The Terms, which have been arranged to meet all classes, will be forwarded, post-paid, to all parts of the kingdom.

34 and 35, Rathbone-place.

THE

ART-JOURNAL ADVERTISER.

No. 179. LONDON: MAY, 1853.

EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS, Incorporated by ROYAL CHARTER. The THIRTIETH ANNUAL EXHIBITION of this Society is NOW OPEN, from 9 a.m. until dusk. Admittance, 1s.

ALFRED CLINT, Hon. Secretary.

Suffolk-street, Pall Mall East.

THE NATIONAL INSTITUTION OF FINE ARTS, Portland Gallery, 316, Regent-street, opposite the Royal Polytechnic Institution. This Exhibition of Modern Pictures is now OPEN DAILY from 9 till dusk.

Admission, 1s., Catalogue, 6d. BELL SMITH, Secretary.

PATRON,—H.R.H. PRINCE ALBERT.

ROYAL POLYTECHNIC INSTITUTION.—LAST WEEK of the OPTICAL and MUSICAL ILLUSTRATION, with DISSOLVING SCENERY, of a MIDSUMMER-NIGHT'S DREAM, with the Original Music by Sir Henry Bishop and others, concluding with the most interesting SCENES and SONGS from Mrs. Beecher Stowe's Popular Work on Slavery. Morning and Evening.

Lectures.—By J. H. Pepper, Esq., HALF-HOURS with the ANCIENT and MODERN CHEMISTS.

By Dr. Bachoffner, On PNEUMATICS, in which the PRINCIPLE of the FLY'S FOOT and WALKING ON THE CEILING will be explained.

By Mr. Cribb on ERICSSON'S CALORIC ENGINE,

Admission, 1s., Schools and Children under 10 years of age, Half-price.

ROYAL PANOPTICON OF SCIENCE AND ART.—Photography Students are informed that they may enter upon a Course of Instruction in all the branches of the above Art, at the Photographic Department of the Royal Panopticon of Science and Art, in Leicester-square.

By order of the Council,
T. J. BROWN, Secretary.

BIRMINGHAM SOCIETY OF ARTISTS.

WORKS OF ART intended for the ensuing Annual Exhibition at the Birmingham Society of Artists, will be received by the Society's Agent, Mr. Green, 14, Charles-street, Middlesex Hospital (subject to the conditions specified in the Society's Circular), immediately on the close of the London Exhibitions.

The Birmingham Fine Arts Prize Fund Association intends to offer for competition one or more Prizes, to be awarded to the Artists of the best productions contributed to the Society of Artists' Exhibition of the present year.

Due notice will be given of the amount of such Prize or Prizes, and the conditions of competition. H. HARRIS, Hon. Sec.

THE EXHIBITION OF PHOTOGRAPHIC PICTURES by the best English and Continental Artists is now open at the PHOTOGRAPHIC INSTITUTION, 168, New Bond Street, next the Clarendon. The Collection includes a great variety of new and important Pictures recently taken by eminent Photographers, and some of the best specimens from the late Exhibition at the Society of Arts. Open from 10 till 5.—Admission 6d.

Just Published, price 10s. 6d.

THE PHOTOGRAPHIC ALBUM. Part III. Containing Four Pictures.—Tintern Abbey, and Burnham Beeches, by Roger Fenton; The Boy in the Arch and Kenilworth Castle, by Philip De la Motte. Parts I. and II. are now reprinted; Part IV. will be ready in May.

Published at the Photographic Institution, 168, New Bond Street.

Now ready, price 16s.

PHOTOGRAPHIC STUDIES. By George Shaw, Esq. (of Queen's College, Birmingham). Comprising—A Mill Stream, a Forest Scene, a Rustic Bridge, and a Welsh Glen. These Pictures are of large size, and are very carefully printed.

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THE PRACTICE OF PHOTOGRAPHY. A Manual for Students and Amateurs. Edited by Philip De la Motte, F.S.A. Illustrated with a Photographic Picture taken by the Collodion process, and a Diagram of Six Colours, with its result in a Photographic impression. This Manual will contain much practical information of a valuable nature.

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The SPANISH GALLERY and the STANDISH GALLERY of the late KING LOUIS PHILIPPE.

MESSRS. CHRISTIE & MANSON respectfully give notice that the SALE of the celebrated SPANISH GALLERY of PICTURES of his Majesty the late King Louis Philippe, will take place at their Great Room, 8, King Street, St. James's Square, on FRIDAY and SATURDAY, May 6 and 7, FRIDAY and SATURDAY, May 13 and 14, and FRIDAY and SATURDAY, May 20 and 21; and that of the STANDISH GALLERY on FRIDAY and SATURDAY, May 27 and 28, each day at One precisely. Also, on Saturday, May 5, the First portion of the Superb Effects which decorated the royal palace, the Chateau d'Eu. May be publicly viewed three days preceding the Sale, and Catalogues had.

The interesting Collection of the WORKS OF ART and the LIBRARY of the late LEWIS WYATT, Esq., Architect. By

MESSRS. CHRISTIE & MANSON at their Great Room, 8, King Street, St. James's Square, on WEDNESDAY, June 1, at One o'clock precisely. The valuable and interesting COLLECTION OF PICTURES and other WORKS OF ART, and the very select LIBRARY of LEWIS WYATT, Esq., Architect, deceased, and removed from his late residence in the Isle of Wight. The Pictures comprise twenty-five cabinet examples, chiefly of Italian masters, collected by Mr. Wyatt in Italy. The Bronzes comprise some very interesting pieces of fine antique and cinque-cento work. Among the Marbles are a fine Florentine mosaic table, a very elegant group of three figures, also some interesting models of classical buildings, fine cameo, by Giovanni, dies of Rome, &c. The Books comprise several of Piranesi's celebrated works, 8 vols., Willemin's Monumens Français Inedits, 2 vols., Annals du Musée, 25 vols., Galeria di Firenze, 11 vols., Locatelli's Museo Capitolino, 3 vols., Cicognara's Storia della Scultura, 3 vols., and Fabbriche di Venezia, 2 vols., Picart's Ceremonies, 3 vols., Loggie di Rafaelle del Vaticano, 3 vols., Leoni's Palladio, 2 vols., Arnati di Raffaelle, Galerie de Florence et du Palais Pitti, 3 vols., Rosaspina's Pinacoteca in Bologna, 1 vol., Houbracken's Heads, Lodge's Portraits, large paper, folio, 3 vols., Museo Pio Clementino, 8vo., and other works on Art and Architecture, Drawings by Turner, R.A., and Coney, &c. May be viewed two days preceding, and catalogues had.

The Choice CABINET of PICTURES of the COUNT RASTAPCHINE.

MESSRS. CHRISTIE & MANSON respectfully give notice that they will SELL by AUCTION, at their Great Room, King-street, St. James's-square, on THURSDAY, June 2, at 1 precisely, the CABINET of capital PICTURES of the Count Rastapchine, of Moscow; comprising the Charrette de Foin, the celebrated work of Wouvermans, engraved by Morreau, landscapes by Both, Berghem, and Ruysdael, interiors by Ostade, Teniers, Brawer, and Maes, and an interesting collection of portraits, including several of artists. Further notice will be given.

The COLLECTION of CAPITAL PICTURES of the late JOHN C. CANKRIEN, Esq., of Aslaby, near Hull.

MESSRS. CHRISTIE & MANSON respectfully give notice, that they will SELL by AUCTION, at their Great Room, King-street, St. James's-square, on SATURDAY, June 4, at 1 precisely, the choice and valuable COLLECTION of PICTURES, chiefly by Dutch and English masters, formed during a series of years by John Christopher Cankrien, Esq., deceased, late Consul for the Netherlands at Hull, comprising a fine work of Canaletti; Head of Christ, an exquisite specimen of Carlo Dolce; a grand Landscape by De Heusch, with figures by Poelemburg; a Garden Scene, by Vandersheyden; a beautiful specimen of Francis Mieris, of the highest quality; examples of Teniers, Ruysdael, J. Miel, Both, P. Vandyke, Moucheron, Artois, Kobell, P. Neefs; a beautiful Landscape by Gainsborough, and two by Wilson; "Intruding Puppies," the very celebrated work of Sir Edwin Landseer, R.A., from Lord de Tabley's collection, and other examples of the English School. May be viewed three days preceding, and catalogues had.

The very choice CABINET of PICTURES of ROBERT WHITE, Esq.

BY MESSRS. CHRISTIE & MANSON, at their Great Room, 8, King-street, St. James's-square, on SATURDAY, June 11, at 1 precisely.

The select CABINET of PICTURES, BOOKS on ART, and MARBLES of Robert White, Esq., Translator of "De Bartin on Pictures" comprising beautiful examples of Ruysdael, Wouvermans, Both, Cuyp, Van der Neer, Wynants, Backhuysen, Watteau, Terburg, Metzu, Der Hooghe, Ostade, Teniers, S. Rosa, A. Sacchi, Solario, Barocrio, Carucci, and others, in fine preservation and some of them chef-d'œuvres.

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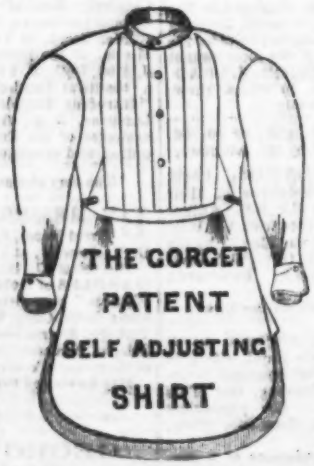

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Spectator, 1st Jan. 1853.

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Sun, March 17, 1853.

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L'Athenæum Frangais, 25th Dec., 2853.

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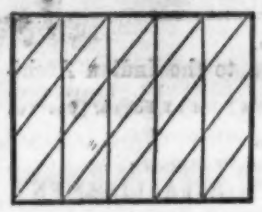

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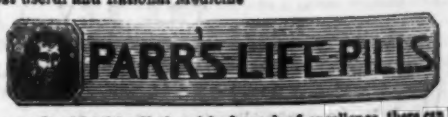

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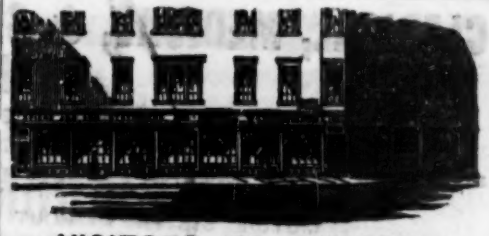

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In great and beautiful variety. All, in taste and style, unusually unique and artistic. First-rate quality, and very moderate prices.

Chandeliers, in Crystal, Ormolu, and Bronze. Moderator Lamps on an improved principle, very choice patterns. Richly-cut Lustres and Table Glass. Dinner, Dessert, Tea, Breakfast and Toilet Services. Clocks for the Drawing-room, Dining-room, and Library. First-class Bronzes; Alabaster Statuary; English and Foreign Ornamental China and Glass, the largest and most splendid assortment in London. Particular attention is invited to the uncommon character and superior quality of the goods.

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THE well-known prevalence of Cutaneous Affections during the Spring exemplifies the necessity of preserving the skin in a pure and healthy state fitted to perform its functions. The action of the pores being once obstructed, the secretive powers are in consequence deranged; Eruptions, distressing in themselves, and unpleasing to the sight, are produced; and the Face, the most delicate in texture, is rendered peculiarly the object of these visitations. In all cases of this kind an unfailing source of relief will be found in

ROWLANDS' KALYDOR,

An Eastern Botanical Discovery of unfailing efficacy in rendering the Skin soft, clear, and fair; bestowing a healthy roseate hue on the complexion. It exerts the most *soothing, gentle, cooling,* and *purifying* action on the skin; and by its agency on the pores and minute secretory vessels, dispels all impurities from the surface, allays every tendency to inflammation, and thus most effectually dissipates all Redness, Tan, Pimples, Blotches, Spots, Freckles, Sun-burn, Discolorations, and other Cutaneous Visitations, so hostile to Female Loveliness. Its constant use will transform the *bilious and clouded Complexion* to one of *clear and spotless white*; while it invests the Neck, Hands, Arms, with *delicacy and fairness*, and perpetuates the charms which it bestows to the most advanced period of life.

It is prized by gentlemen, who suffer from tenderness of the Skin after shaving, as affording the most grateful alleviation of the part affected. Price 4s. 6d. and 8s. 6d. per Bottle.

CAUTION.—The words "ROWLANDS' KALYDOR" are on the Wrapper, and "A. ROWLAND & SONS, 20, HATTON GARDEN, LONDON," in red ink at foot.

SOUND AND WHITE TEETH

Are not only indispensably requisite to a pleasing exterior in both sexes, but they are peculiarly appreciated through life as a blessing highly conducive to the purposes of health and longevity. Among the various preparations offered for the purpose,

ROWLANDS' ODONTO,

Or PEARL DENTIFRICE,

stands unrivalled in its capability of embellishing, purifying, and preserving the Teeth to the latest period of life. It will be found to eradicate all tartar and concretions, and impart a pearl-like whiteness to the enamelled surface, remove spots of incipient decay, render the gums firm and red, fix the Teeth firmly in their sockets; and from its aromatic influence impart sweetness and purity to the breath.—Price 2s. 9d. per Box.

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CHUBB'S PATENT DETECTOR LOCKS give perfect security from False Keys and Picklocks, and also detect any attempt to open them. They are made of all sizes, and for every purpose for which locks are applied, and are strong, secure, simple, and durable.

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MARION'S RESILIENT BODICE AND CORSALETTO DI MEDICI.

PATENTED IN THE UNITED KINGDOM AND COLONIES, IN FRANCE AND AUSTRIA.

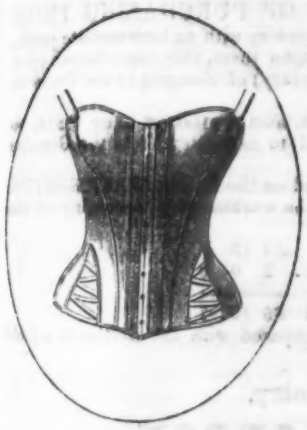
1.

Figure 1.—The muscles of the back in the human form, showing their arrangement.

Figure 2.—Front view of the Corsaletto di Medici, having resilients in conformity with the movements of respiration.

Figure 3.—The back view of the Resilient Bodice and Corsaletto di Medici, with the resilients in imitation of the natural arrangement of the muscles, and corresponding therewith in the movements of the body.

2



3

FAR SUPERIOR FOR

Health, Elegance, and Economy,

TO ANY

STAY OR CORSET

BEFORE THE PUBLIC.

"It affords us pleasure to observe the goodly array of our medical brethren who have borne testimony in favour of the above useful invention, than which we conceive nothing can be more desirable or complete."—*Editor of the Medical Circular.*

THESE unique inventions combine FIRMNESS with ELASTICITY; they fasten easily in front, fit closely, and retain the original symmetry of their adjustment. Their beautiful resilient action, elegant appearance, and anatomical correctness, have already won for them the highest admiration. They are judiciously adapted to every varying condition of the female form. Ladies in health, convalescents, and invalids wear them with equal satisfaction; and once having experienced the comforts and advantages they ensure, will not return to the ordinary stays and their attendant evils.

The oblique transverse resilients have each a distinct action in accordance with muscular movement, and are variable in number, size, and position, as individual configuration may require. Under the open transverse work quilted silk, fine flannel, or coutil is inserted at the option of the wearer, preventing chilliness in the back and promoting the general health. The additional resilients in the lower part of the front are given in the Corsaletto only.

Increased facilities of manufacture enable Mesdames MARION and MAITLAND to include all the patented improvements in Bodices of plain Coutil or Jean, with cotton elastic resilients, at prices from 14*s.* to 20*s.* (children's 4*s.* to 11*s.*), Corsalettos, from 21*s.* The finest silk elastic resilients are used in Bodices of best single Coutil, at 21*s.*, Corsalettos, from 31*s.* 6*d.* and Bodices best double Coutil, at 25*s.* and upwards. Corsalettos, from 35*s.*

LADIES' RESILIENT RIDING BODICE, with the patented improvements. Its chief points of excellence are the aid afforded to the mobility of the spine, the freedom allowed to the hips in the various positions they are required to assume, and the absence of all injudicious constraint on muscular and respiratory movement. Its practical efficiency is guaranteed. Best single coutil, 18*s.*, Best double coutil, 22*s.* Common single coutil, 12*s.*, double, 17*s.*

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PALETOTS, JACKETS, CLOAKS, and MANTLES, in all the prevailing styles for all ages above two years, in great variety.

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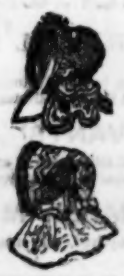

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ESTABLISHED A.D. 1837,

FOR GENERAL ASSURANCE ON LIVES.

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Assurances are granted upon the lives of persons in every profession and station in life, and for every part of the world, with the exception of the Western Coast of Africa within the Tropics.

The Rates of Premiums are constructed upon Sound Principles with reference to every Colony, and, by payment of a moderate addition to the Home Premium, in case of increase of risk, persons assured in this office may change from one climate to another, without forfeiting their Policies.

FOUR-FIFTHS of the PROFITS are divided amongst the Assured.

Table I. exhibits the necessary Premiums for the Assurance of £100 on a Single Life.

Age.	For One Year.	For Seven Years.	Annual Premium for the whole of Life, without Profits.	Annual Premium for the whole of Life with Profits.
	£ s. d.	£ s. d.	£ s. d.	£ s. d.
15	0 14 9	0 16 6	1 9 10	1 15 2
20	0 17 7	0 19 7	1 13 11	1 19 5
25	1 1 1	1 3 0	1 18 7	2 4 3
30	1 4 4	1 6 7	2 3 11	2 9 9
35	1 8 2	1 10 6	2 10 6	2 16 6
40	1 12 0	1 14 2	2 18 3	3 4 5
45	1 15 9	2 0 5	3 9 3	3 15 7
50	2 4 6	2 10 4	4 3 3	4 9 9
55	2 15 1	3 3 4	5 0 10	5 7 6
60	3 11 0	4 5 11	6 5 6	6 12 6

JOSEPH CARTWRIGHT BRETTELL, *Secretary.*

UNITED KINGDOM LIFE ASSURANCE COMPANY.

Established by Act of Parliament in 1834.

8, WATERLOO PLACE, PALL MALL, LONDON.

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The Bonus added to Policies from March, 1834, to December 31, 1847, is as follows:—

Sum Assured.	Time Assured.	Sum added to Policy in 1841.	Sum added to Policy in 1848.	Sum Payable at Death.
£		£ s. d.	£ s. d.	£ s. d.
5000	13 yrs. 10mths	623 6 8	787 10 0	6470 18 8
*1000	7 years	.....	157 10 0	1157 10 0
500	1 year	.....	11 5 0	511 5 0

* EXAMPLE.—At the commencement of the year 1841 a person aged 30 took out a policy of £1000, the annual payment for which is £24 1s. 8d.; in 1847 he had paid in premiums £168 11s. 8d.; but the profits being 2½ per cent per annum on the sum insured (which is £22 10s per annum for each £1000.), he had £157 10s. added to the policy, almost as much as the premiums paid.

The premiums, nevertheless, are on the most moderate scale, and only one-half need be paid for the first five years, when the Insurance is for life. Every information will be afforded on application to the Resident Director.

PRIZE MEDAL.

WATHERSTON & BROGDEN'S GOLD CHAINS.

By Troy Weight, at realisable value; and the Workmanship at Wholesale Manufacturers' Prices.

THE GREAT EXHIBITION HAVING ESTABLISHED THE ADVANTAGE OF PURCHASING FROM THE WHOLESALE MANUFACTURER, wherever it can be accomplished, and thereby dispensing with an intermediate profit, WATHERSTON & BROGDEN beg to announce that, in obedience to the numerous calls made upon them, they have thrown open their Manufactory to the Public at the same prices they have been in the habit (for the last half century) of charging to the Trade in London, India, and the Colonies.

WATHERSTON & BROGDEN beg to caution the Public against the **Electro Gold Chains, and Polished Zinc Gold,** so extensively put forth in the present day, under the titles of "**Pure Gold**" and "**Fine Gold,**" and to call attention to the Genuine Gold Chains made from their own ingots, and sold by Troy Weight at its bullion or realisable value.

The system of Weighing Chains against Sovereigns being one of the greatest frauds ever practised on the Public, WATHERSTON & BROGDEN guarantee the Gold in their Chains, and will re-purchase it at the price charged; the workmanship, according to the intricacy or simplicity of the pattern.

EXAMPLE.—Intrinsic value of a Chain of 15-Carat Gold, weighing 1½ ounces . .	£3	19	7
Supposing the Workmanship to be	2	0	0
Total	£5	19	7

By this arrangement, the purchaser will see at a glance the proportion charged for *labour* compared with the *Bullion* in a Gold Chain, and being always able to realise the one, will have only to decide on the value of the other.

An extensive assortment of Jewellery, of the first quality, all made at their Manufactory,

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ESTABLISHED A.D. 1798.

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(AS exhibited in the Fountain at the Crystal Palace,) is far superior to Eau de Cologne as a Tonic and refreshing Lotion for the Toilet or Bath; a reviving Perfume, a pleasant Dentifrice, and a powerful Disinfectant for Apartments and Sick Rooms. Its numerous, useful, and sanitary properties render it an indispensable requisite in all families.

N.B.—Be sure to ask for "RIMMEL'S," as there are many spurious imitations.

PRICE 2s. 6d. and 5s.

RIMMEL'S Hair Dye imparts instantaneously to the Hair, Whiskers, &c., a natural and permanent Black or Brown Shade, without the trouble or danger attending other Dyes.—Price 5s. 6d., and 6s. including brushes.

RIMMEL'S Guards' Bouquet, Jockey Club Bouquet, Sontag Bouquet, and other fashionable perfumes, are unequalled for their exquisite and lasting fragrance.

RIMMEL'S Hygienic Pomade, Hair Wash, Dentifrice, and Cosmetic Lotion, are certified by Dr. Ure, to consist of the purest and most innocuous ingredients.

Sold by all Perfumers and Chemists, and by the Sole Proprietor,

EUGENE RIMMEL, 39, Gerrard Street, Soho, London.

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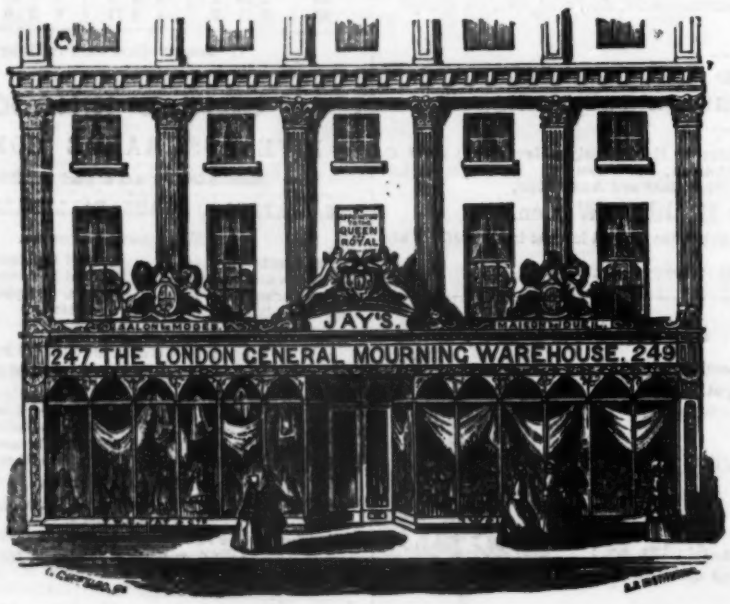

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It was originally a strictly proprietary one. Subsequently the assured were admitted to a septennial participation in profits, and received their first bonus in 1840. At the second division of surplus in 1847, it was determined that the future divisions should be quinquennial.

The Company now ranks amongst the largest and most wealthy in the kingdom.

To the present time (1852) the assured have received, in satisfaction of their claims, upwards of £1,400,000.

The amount at present assured is £3,000,000 nearly, and the income is about £125,000.

In 1847, about £100,000, and in 1852, about £120,000, have been added to the sums assured under policies for the whole term of life.

The lives assured are permitted in time of peace to reside in any country—or to pass by sea (not being seafaring persons by profession) between any two parts of the same hemisphere—distant more than thirty-three degrees from the Equator, without extra charge.

Deeds assigning policies are registered at the Office, and assignments can be effected on forms supplied therefrom.

The annual reports of the Company's state and progress, Prospectuses and Forms, may be had, or will be sent, post free, on application at the Office, or to any of the Company's Agents.

SARSAPARILLA and CHAMOMILE RESTORATIVE PILLS, for purifying the Blood and Strengthening the Digestive Organs; are suited for either Sex, and will prove a certain cure for indigestion, loss of appetite, dimness of sight, fainting fits, wasting of the flesh, languor, skin diseases, rheumatic and nervous affections, and all impurities of the blood from whatever cause. By the diligent use of this purifying medicine the energies of the whole nervous system will be augmented, a more powerful healthy action of every faculty produced, feebleness, and all the deplorable symptoms of disease will vanish, and strength and health be restored. They have also a specific action on the secretions and excretions, and assist nature to expel from the system all humours and impurities through the lungs, liver, kidneys, and skin—a power possessed by no other medicine. They are also especially calculated to cure scrofula, mercurial diseases, scorbutic eruptions, gout, rheumatism, pains in the bones, ulcers, sores, or any long standing chronic malady. They will speedily cure the many distressing diseases peculiar to women.

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THE

ART-JOURNAL ADVERTISER.

No. 180. LONDON: JUNE, 1853.

ROYAL ACADEMY OF ARTS.
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A Prospectus, with terms, may be had at the Institution.

PANTHEON, OXFORD STREET.

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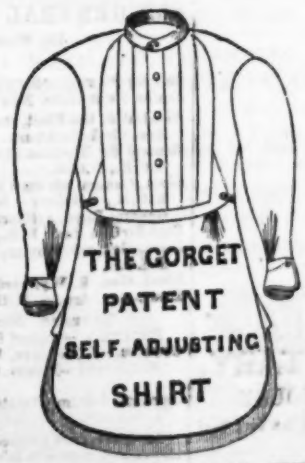

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40	1 5 0	1 6 9		3 0 7	2 14 10
50	1 14 1	1 19 10		4 6 8	4 0 11
60	3 2 4	3 17 0		6 12 9	6 0 10

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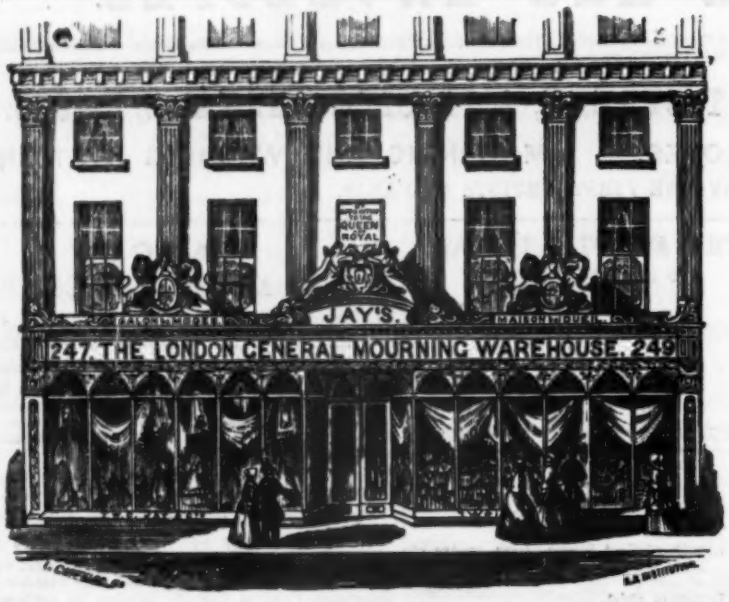

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	£ s. d.	£ s. d.	£ s. d.	£ s. d.
15	0 14 9	0 16 6	1 9 10	1 15 2
20	0 17 7	0 19 7	1 13 11	1 19 5
25	1 1 1	1 3 0	1 18 7	2 4 2
30	1 4 4	1 6 7	2 3 11	2 9 9
35	1 8 2	1 10 6	2 10 6	2 16 6
40	1 12 0	1 14 2	2 18 3	3 4 5
45	1 15 9	2 0 5	3 9 3	3 15 7
50	2 4 6	2 10 4	4 3 3	4 9 9
55	2 15 1	3 3 4	5 0 10	5 7 6
60	3 11 0	4 5 11	6 5 6	6 12 6

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1.

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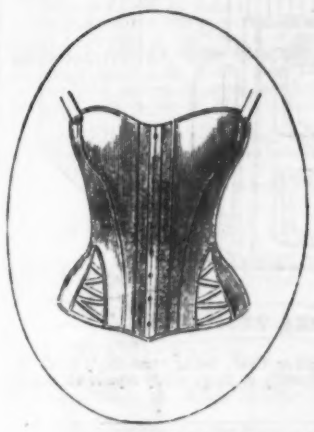
Figure 2.—Front view of the Corsaletto di Medici, having resilients in conformity with the movements of respiration.

Figure 3.—The back view of the Resilient Bodice and Corsaletto di Medici, with the resilients in imitation of the natural arrangement of the muscles, and corresponding therewith in the movements of the body.

2



3

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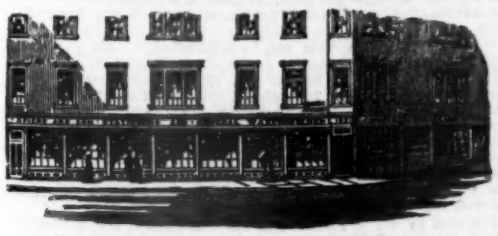

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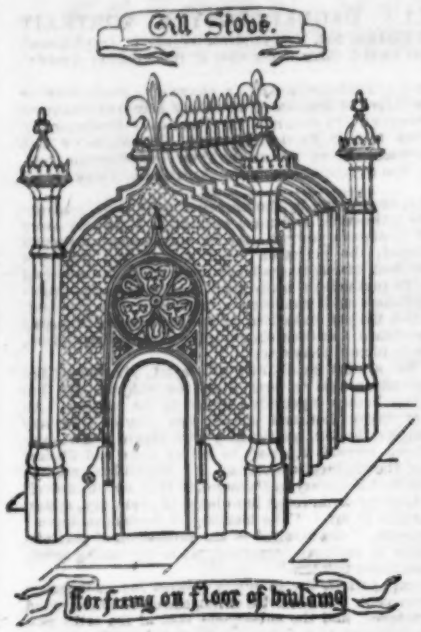

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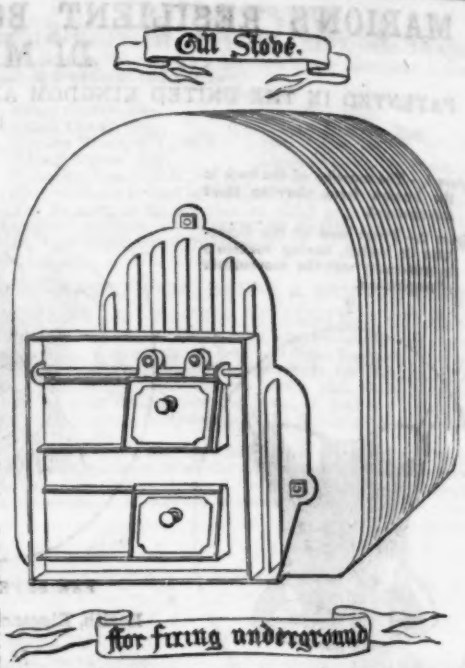
PATENTED BY THE LATE JOHN SYLVESTER, ESQ., C.E.



THE generally unwholesome character of Air warmed by the ordinary Metal Stove, has become a matter of universal complaint, and without enquiry the conclusion is, that the evil is in the nature of the material employed, instead of in the mode of employing it, the mischief wholly arising from the very different powers by which Iron and Atmospheric Air conduct heat.

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I have seen Mr. John Brett's Sketching Apparatus, and think it well qualified for the use of artists studying from nature, as it possesses the advantages required of a seat, an easel, and a case for the materials, in a light and portable form; and is equally adapted for oil or water colours.

Mr. John Brett. CHAS. LANDSEER.

From J. D. HARDING, Esq.

3, Abercorn-place, June 20th, 1853.

Dear Sir,—Your little sketching apparatus appears to me to be more compact and convenient than anything I have yet seen. It has the great advantages of lightness, portability, and ready adjustment.

Believe me,

Yours very truly,

To Mr. John Brett. J. D. HARDING.

To be had of all Artists' Colourmen, and wholesale of ARTHUR & WARREN HALL, Cambridge-terrace, Camden Town, London.

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THE improvement consists in giving to ordinary Type, Stereotype Plates, &c., a Copper Face; whereby their durability is increased at least THREEFOLD, whilst the Patentees' charge for copper-facing does not add more than 20 per cent. to the cost of the fount.

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The next division of Profits will be declared in June, 1855, when all Participating Policies which shall have subsisted at least one year at Christmas, 1854, will be allowed to share in the Profits.

At the several past divisions of Profits made by this Company the reversionary Bonuses added to the Policies from *one-half* the Profits amounted, on an average of the different ages, to about one per cent. per annum on the sums insured, and the total Bonuses added at the four septennial divisions, exceeded £770,000.

FOREIGN RISKS.—The extra premiums required for the East and West Indies, the British Colonies, and the northern parts of the United States of America, have been materially reduced.

INVALID LIVES.—Persons who are not in such sound health as would enable them to insure their lives at the Tabular Premiums, may have their lives insured at Extra Premiums.

LOANS granted on Life Policies to the extent of their values, provided such Policies shall have been effected a sufficient time to have attained in each case a value not under £50.

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NO ERROR WILL VITIATE A POLICY.

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At the division of Profits declared up to 3rd July, 1847, the Bonus added to the Policies effected in the seven preceding years on the "*Return System*" averaged 33 per cent. on the premiums paid. Four-fifths, or Eighty per cent., of the Profits are divided amongst the Policy-holders.

LOANS

In connection with Life Assurance on approved security.

ANNUAL PREMIUM

Required for the Assurance of £100 for the whole term of life:—

Age.	Without Profits.			With Profits.			Age.	Without Profits.			With Profits.		
	£	s.	d.	£	s.	d.		£	s.	d.	£	s.	d.
15	1	11	0	1	15	0	40	2	18	10	3	6	5
20	1	13	10	1	19	3	50	4	0	9	4	10	7
30	2	4	0	2	10	4	60	6	1	0	6	7	4

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EXTENSION OF LIMITS OF RESIDENCE.—The Assured can reside in any part of Europe, the Holy Land, Egypt, Madeira, the Cape, Australia, New Zealand, and in most parts of North and South America, *without extra charge.*

MUTUAL SYSTEM WITHOUT THE RISK OF PARTNERSHIP.

The small share of Profit divisible in future among the Shareholders being now provided for, the Assured will hereafter derive all the benefits obtainable from a Mutual Office, with, at the same time, complete freedom from liability—thus combining in the same office all the advantages of both systems.

The Assurance Fund already invested amounts to **£850,000**, and the Income exceeds **£136,000** per Annum.

CREDIT SYSTEM.—On Policies for the whole of Life, one half of the Annual Premiums for the first five years may remain on credit, and may either continue as a debt on the Policy, or may be paid off at any time.

LOANS.—Loans are advanced on Policies which have been in xistence five years and upwards, to the extent of nine-tenths of heir value.

BONUSES.—FIVE BONUSES have been declared; at the last in January, 1852, the sum of **£131,125** was added to the Policies, producing a Bonus varying with the different ages from 24½ to 55 per cent. on the Premiums paid during the five years, or from **£5 to £12 10s. per cent.** on the Sum Assured.

PARTICIPATION IN PROFITS.—Policies participate in the Profits in proportion to the number and amount of the Premiums paid between every division, so that if only one year's Premium be received prior to the books being closed for any division, the Policy on which it was paid will obtain its due share. The books close for the next division on 30th June, 1856, therefore those who effect Policies before the 30th June next, will be entitled to one year's additional share of Profits over later assurers.

APPLICATION OF BONUSES.—The next and future Bonuses may be either received in Cash, or applied at the option of the assured in any other way.

NON-PARTICIPATION IN PROFITS.—Assurances may be effected for a Fixed Sum at considerably reduced rates, and the Premiums for term Policies are lower than at most other Safe Offices.

PROMPT SETTLEMENT OF CLAIMS.—Claims paid *thirty* days after proof of death, and all Policies are *Indisputable* except in cases of fraud.

INVALID LIVES may be assured at rates proportioned to the increased risk.

POLICIES are granted on the lives of persons in any station, and of every age, and for any sum on one life from £50 to £10,000.

PREMIUMS may be paid yearly, half-yearly, or quarterly, but if a payment be omitted from any cause, the Policy can be revived within *fourteen* months.

The Accounts and Balance Sheets are at all times open to the inspection of the assured, or of *Persons desirous to assure.*

Tables of Rates and Forms of Proposal, can be obtained of any of the Society's Agents, or of

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In addition to Whole Life Assurances, entitling the Assured to participation in the profits of the Company by quinquennial additions to the amount assured, or by reductions of the premiums, the Company grants Assurances for Terms of Years, and also for the Whole of Life, at reduced rates on the principle of NON-PARTICIPATION, viz.: at permanent fixed premiums,—at specified INCREASING or DECREASING PREMIUMS,—or at premiums LIMITED to a definite number of years,—also ENDOWMENT ASSURANCES the amount being payable absolutely at the expiration of a fixed term or at the extinction of the Life, whichever event shall first occur,—SURVIVORSHIP and JOINT LIFE Assurances, and, generally, Assurances adapted to meet any contingencies that may arise.

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No extra charge for service in the Militia.

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*** *Loans are granted on the sole security of the Company's Policies, to nearly the full extent of their value, when such value justifies an advance of not less than £50.*

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Age.	One Year.	Seven Years.	With Profits.	Without Profits.
	£ s. d.	£ s. d.	£ s. d.	£ s. d.
20	0 17 8	0 19 1	1 15 10	1 11 10
30	1 1 3	1 2 7	2 5 5	2 0 7
40	1 5 0	1 6 9	3 0 7	2 14 10
50	1 14 1	1 19 10	4 6 8	4 0 11
60	3 2 4	3 17 0	6 12 9	6 0 10

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Assurers on the Bonus system are entitled, at the end of five years, and afterwards annually, to participate in four-fifths, or 80 per cent. of the profits.

The profit assigned to each policy can be added to the sum assured, applied in reduction of the annual premium, or be received in cash.

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Claims paid in one month after proofs have been approved.

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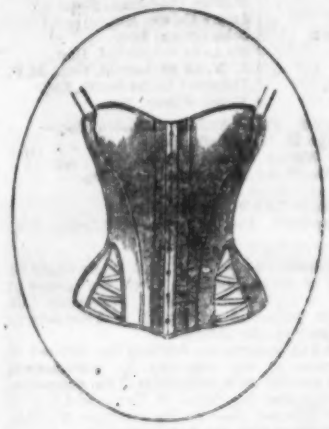
1.

Figure 1.—The muscles of the back in the human form, showing their arrangement.

Figure 2.—Front view of the Corsaletto di Medici, having resilients in conformity with the movements of respiration.

Figure 3.—The back view of the Resilient Bodice and Corsaletto di Medici, with the resilients in imitation of the natural arrangement of the muscles, and corresponding therewith in the movements of the body.

2



3

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The oblique transverse resilients have each a distinct action in accordance with muscular movement, and are variable in number, size, and position, as individual configuration may require. Under the open transverse work quilted silk, fine flannel, or coutil is inserted at the option of the wearer, preventing chilliness in the back and promoting the general health. The additional resilients in the lower part of the front are given in the Corsaletto only.

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FOR GENERAL ASSURANCE ON LIVES.

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35	1 8 2	1 10 6	2 10 6	2 16 6
40	1 12 0	1 14 2	2 18 3	3 4 5
45	1 15 9	2 0 5	3 9 3	3 15 7
50	2 4 6	2 10 4	4 3 3	4 9 9
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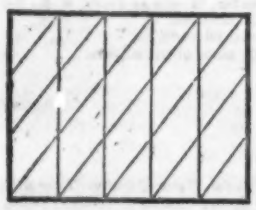

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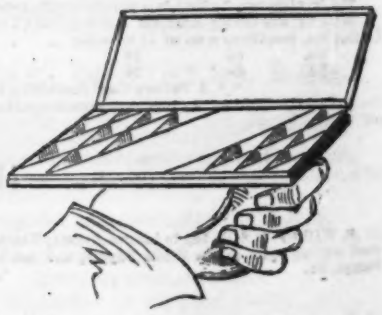

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THE

ART-JOURNAL ADVERTISER.

No. 182. LONDON: AUGUST, 1853.

NOTICE TO ARTISTS.

EXTENSION OF TIME FOR THE RECEPTION OF PICTURES.

SUFFOLK FINE ARTS ASSOCIATION.

President—Sir W. F. P. MIDDLETON, Bart.

THE FOURTH ANNUAL EXHIBITION of the above Association of Original Works in Painting, Sculpture, Architecture, and Engraving will open at Ipswich on Monday, the 5th of September next. All Works of Art intended for this Exhibition must be forwarded to the Society's Agent, Mr. GREEN, 14, Charles-street, Middlesex Hospital, London, on or before the 22nd of August, or to the Secretary, at the Society's Rooms, Ipswich, on or before the 27th of August, 1853, after which date no Works can possibly be received. The Expense of Carriage of the productions of *those Artists only* to whom the Association's Circular is sent will be defrayed by the Committee. *Artists intending to exhibit are respectfully requested to communicate with the Secretary immediately.*

FRED. BRETT RUSSEL, Hon. Sec.

Berners-street, Ipswich, July 16, 1853.

WEST OF SCOTLAND ACADEMY OF THE FINE ARTS.

EXHIBITION ROOMS, 51, BUCHANAN STREET.

THE THIRTEENTH ANNUAL EXHIBITION of the Academy will be opened early in October next.

The subscriptions of the Glasgow Art-Union amounted during the past season to upwards of £5,600, and beside the number of Works of Art purchased by the Committee, they have already awarded the following Premiums to Exhibitors in the West of Scotland Academy.

Premiums awarded by the Art-Union of Glasgow.

1850—1851. For the best Historical Painting, to E. M. Ward, Esq. ..... the Sum of	£50	0	0
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1852—1853. For the best Landscape, to Charles Branwhite, Esq.	25	0	0

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By Order of the Council,

Glasgow, 1st August, 1853. J. A. HUTCHISON, Hon. Sec.

THE EXHIBITION OF THE LIVERPOOL ACADEMY will open early in September next. Works of Art will be received, subject to the regulations of the Academy's Circular, by Mr. GREEN, 14, Charles-street, Middlesex Hospital, London, and Messrs. TAYLOR, 109, Prince-street, Edinburgh, until the 12th of August, and at the Academy's Rooms, Old Post Office-place, Liverpool, from the 12th till the 21st of August, and *not later*.

102, Bold-street. J. W. OAKES, Sec.

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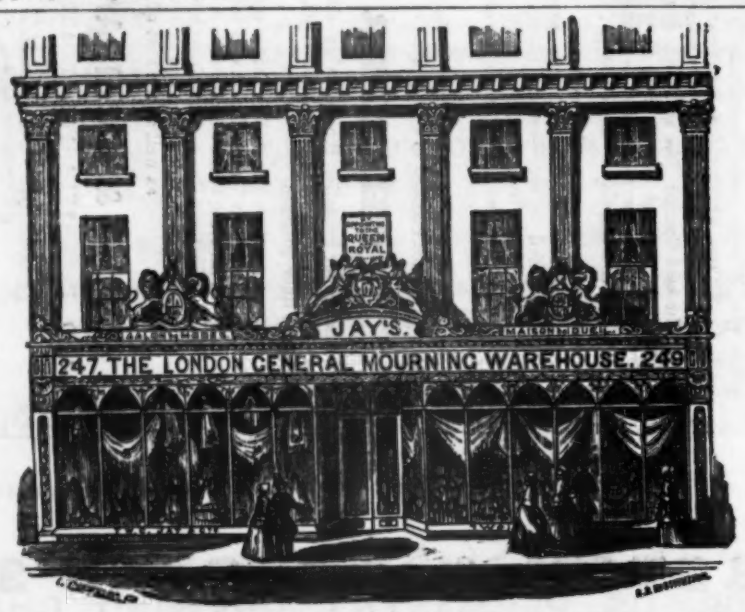

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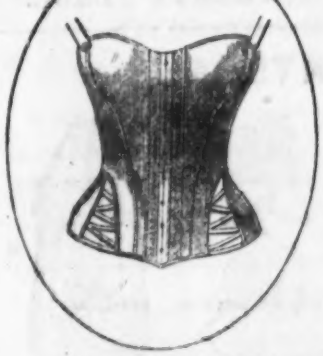
1.

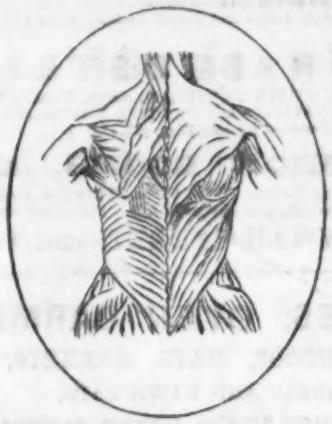
Figure 1.—The muscles of the back in the human form, showing their arrangement.

Figure 2.—Front view of the Corsaletto di Medici, having resilients in conformity with the movements of respiration.

Figure 3.—The back view of the Resilient Bodice and Corsaletto di Medici, with the resilients in imitation of the natural arrangement of the muscles, and corresponding therewith in the movements of the body.

2





3

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	£ s. d.	£ s. d.	£ s. d.	£ s. d.
15	0 14 9	0 16 6	1 9 10	1 15 2
20	0 17 7	0 19 7	1 13 11	1 19 5
25	1 1 1	1 3 0	1 18 7	2 4 3
30	1 4 4	1 6 7	2 3 11	2 9 9
35	1 8 2	1 10 6	2 10 6	2 16 6
40	1 12 0	1 14 2	2 18 3	3 4 5
45	1 15 9	2 0 5	3 9 3	3 15 7
50	2 4 6	2 10 4	4 3 3	4 9 9
55	2 15 1	3 3 4	5 0 10	5 7 6
60	3 11 0	4 5 11	6 5 6	6 12 6

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20	0 17 8	0 19 1	1 15 10	1 11 10
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60	3 2 4	3 17 0	6 12 9	6 0 10

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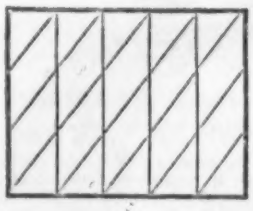

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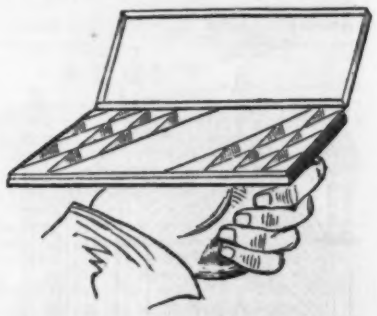

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THE

ART-JOURNAL ADVERTISER.

No. 183. LONDON: SEPTEMBER, 1853.

BOARD OF TRADE.—Department of Science and Art.—The AUTUMN SESSION will commence on the 1st October, when Courses of Lectures and Practical Demonstrations in Science will be given in the Metropolitan School of Science, Jermyn-street, and in Art at Marlborough House.

The Scientific Course includes Chemistry, Natural History, Physical Science, Applied Mechanics, Metallurgy, Geology, Mining, Mineralogy, and Practical Instruction in the Laboratories. The Art Course embraces Freehand and Mechanical Drawing, Perspective, Colouring, Practical Construction, and various Technical Applications of Art.

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WEST OF SCOTLAND ACADEMY OF THE FINE ARTS.

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THE THIRTEENTH ANNUAL EXHIBITION of the Academy will be opened early in October next.

The subscriptions of the Glasgow Art-Union amounted during the past season to upwards of £6,000, and beside the number of Works of Art purchased by the Committee, they have already awarded the following Premiums to Exhibitors in the West of Scotland Academy.

1850—1851. For the best Historical Painting, to E. M. Ward, Esq. ..... the Sum of £50 0 0
1851—1852. For the best Landscape, to Charles Branwhite, Esq. 25 0 0
1852—1853. For the best Landscape, to Charles Branwhite, Esq. 25 0 0

Works of Art which the Academy hope to be favoured with from London and its vicinity, WILL BE CALLED FOR, and forwarded to Glasgow, *by intimation being sent*, on or before SATURDAY, THE 10th SEPTEMBER NEXT, to MR. EVAN JONES, Cross Keys, Wood-street, London. Artists are requested to be particular in addressing their Cases as given in the title of this Advertisement.

By Order of the Council,
Glasgow, 1st Sept., 1853. J. A. HUTCHISON, Hon. Sec.

EXHIBITION OF WORKS OF MODERN ARTISTS.

GLASGOW, 1853-4.

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Wm. West Watson, Esq.
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AN EXHIBITION of WORKS of MODERN ARTISTS will open in the New Galleries in Dixon-street, Glasgow, early in the month of October next, the proceeds of which are to be devoted to forming the nucleus of a Permanent Gallery of Modern Pictures and Sculpture in that City, to be vested in Trustees, and open to the public free of charge.

The Exhibition will contain specimens of the works of many of the greatest living Masters, either contributed by the Artists themselves, or kindly lent from private collections to add to the interest of the present Exhibition.

The Committee are happy to announce, that this Undertaking has obtained the especial approbation and patronage of His Royal Highness Prince ALBERT, who has honoured the Exhibition with a contribution of no less than six Pictures from his private collection. Contributions have also been promised by His Grace the Duke of Hamilton, President of the Art Union of Glasgow, and other noblemen and gentlemen.

The Exhibition is to be limited to works of Painting and Sculpture exclusively, and Artists who intend contributing are informed that *Monday, 19th*, and *Tuesday, 20th* September, are the days appointed by the Committee for the reception of Works of Art, which must all be consigned to Messrs. James M'Clure and Son, Printsellers to Her Majesty, Workshops, 51, Dunlop-street; Mr. John Finlay, Printseller, Buchanan-street; or to some other person in Glasgow, in order that they may be unpacked and sent to the Exhibition without their cases.

ALEX. WM. CRICHTON, Secretary.
Glasgow, 17th August, 1853.

PRESTON INSTITUTION FOR THE DIFFUSION OF KNOWLEDGE.

PRELIMINARY ANNOUNCEMENT.

TO BRITISH ARTISTS.

THE COUNCIL of the above Institution purpose opening, in February next, a

SECOND EXHIBITION OF PAINTINGS, WATER-COLOUR DRAWINGS, ARCHITECTURAL DESIGNS, AND SCULPTURE.

All works intended for this Exhibition must be the original productions of living Artists of this country, and must be delivered free of expense to the Council, unless the artist forwarding such works have received the Institution Circular.

JOHN BURTON, Honorary Secretary.
President of the Institution,
THOMAS WALMSLEY, Esq.
Chairman of the Exhibition Committee,
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THE PUBLIC are RESPECTFULLY INFORMED that the Photographic department of this Institution has been pronounced by the principal amateurs and professionals in this delightful Art, to be superior to all other establishments of a similar kind; its vast resources placing this corporation beyond the pale of competition; the School for instructing pupils affords facilities to an unprecedented extent, the Glass Saloon allowing a space of 54 feet between the sitter and the Camera, thus enabling family groups of eighteen persons to be taken at once.

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The SCHOOL is NOW OPEN for instruction in all branches of Photography, to Ladies and Gentlemen, on alternate days, from Eleven till Four o'clock, under the joint direction of T. A. MALONE, Esq., who has long been connected with Photography, and J. H. PEPPER, Esq., the Chemist to the Institution.

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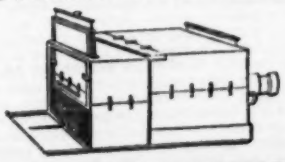

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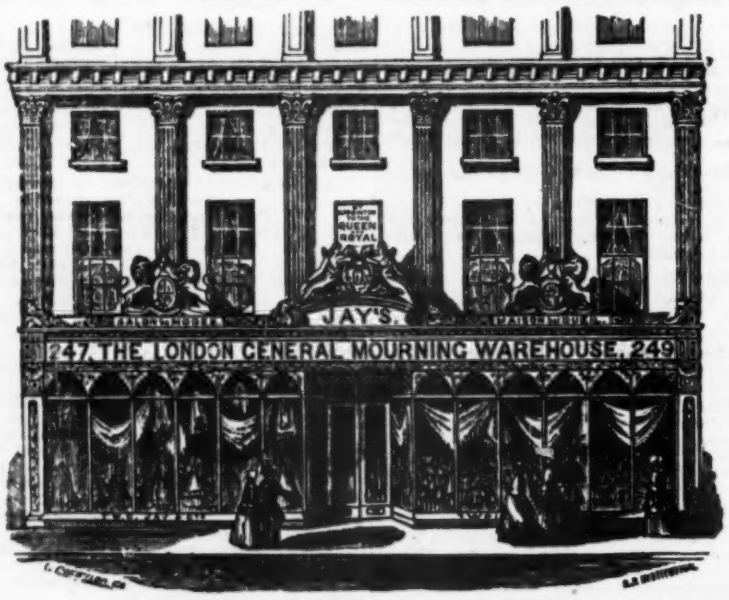

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LOANS, on Personal or other approved Security.—Persons desirous of obtaining ADVANCES without delay on favourable terms, and repayable by easy instalments extending over a lengthened period, are invited to JOIN the BRITISH MUTUAL SUBSCRIPTION LOAN ASSURANCE CLASSES, established in connection with the British Mutual Life Office. Prospectuses, report, and every information may be obtained on application at the British Mutual Life Office, 17, New Bridge-street, Blackfriars. Rules, 6d. each copy, or 1s. by post.

CHARLES JAMES THICKE, Secretary.

UNDER THE ESPECIAL PATRONAGE OF
HER MOST GRACIOUS MAJESTY THE QUEEN,
AND FIELD MARSHAL
HIS ROYAL HIGHNESS PRINCE ALBERT, K.G., K.T., K.P., G.C.B., and G.C.M.G.

THE ROYAL NAVAL, MILITARY, AND EAST INDIA LIFE ASSURANCE SOCIETY,

ESTABLISHED A.D. 1837,

FOR GENERAL ASSURANCE ON LIVES.

13, WATERLOO PLACE, LONDON.

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Captain William Cuppage, R.N.
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BANKERS—Messrs. Coutts and Co., 59, Strand.
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Assurances are granted upon the lives of persons in every profession and station in life, and for every part of the world, with the exception of the Western Coast of Africa within the Tropics.

The Rates of Premiums are constructed upon Sound Principles with reference to every Colony, and, by payment of a moderate addition to the Home Premium, in case of increase of risk, persons assured in this office may change from one climate to another, without forfeiting their Policies.

FOUR-FIFTHS of the PROFITS are divided amongst the Assured.

Table I. exhibits the necessary Premiums for the Assurance of £100 on a Single Life.

Age.	For One Year.	For Seven Years.	Annual Premium for the whole of Life, without Profits.	Annual Premium for the whole of Life with Profits.
	£ s. d.	£ s. d.	£ s. d.	£ s. d.
15	0 14 9	0 16 6	1 9 10	1 15 2
20	0 17 7	0 19 7	1 13 11	1 19 5
25	1 1 1	1 3 0	1 18 7	2 4 3
30	1 4 4	1 6 7	2 3 11	2 9 9
35	1 8 2	1 10 6	2 10 6	2 16 6
40	1 12 0	1 14 2	2 18 3	3 4 5
45	1 15 9	2 0 5	3 9 3	3 15 7
50	2 4 6	2 10 4	4 3 3	4 9 9
55	2 15 1	3 3 4	5 0 10	5 7 6
60	3 11 0	4 5 11	6 5 6	6 12 6

JOSEPH CARTWRIGHT BRETTELL, *Secretary.*

"WHERE SHALL WE GO THIS MORNING?"

SUCH is usually the query over the breakfast-table with visitors to London. Let us answer the question. If you can admire the most beautiful specimens of Papier Mâché manufacture which are produced in this country, displayed in the most attractive forms—if you want a handsome or useful Dressing Case, Work Box, or Writing Desk—if you need any requisite for the work table or toilet—or if you desire to see one of the most elegant emporiums in London, then you will go to MECHI'S, 4, LEADENHALL STREET, near the India House, in whose showrooms you may lounge away an hour very pleasantly.

HEAL AND SON'S ILLUSTRATED CATALOGUE OF BEDSTEADS,

AND PRICED LIST OF BEDDING,

SENT FREE BY POST.

IT CONTAINS DESIGNS AND PRICES OF UPWARDS OF ONE HUNDRED BEDSTEADS.

196, TOTTENHAM COURT ROAD, LONDON.

INFANTS' AND CHILDREN'S DRESSES, OVER GARMENTS, &c.


INFANTS' DRESSES, CLOAKS, HOODS, HATS, BONNETS,
LONG AND SHORT ROBES, CAMBRIC AND LAWN CAPS,
DAY AND NIGHT GOWNS, OPEN AND ROUND SHIRTS, ROBE BLANKETS,
BABY LINEN IN COMPLETE SETS, OR OTHERWISE,
WITH EVERY OTHER ARTICLE IN
CLOTHING REQUIRED FOR A YOUNG FAMILY.
THUS OBVIATING THE TROUBLE AND INCONVENIENCE IN GOING TO VARIOUS SHOPS WHEN INFANT AND JUVENILE CLOTHING IS REQUIRED.
TRIMMED BASSINETS AND BASKETS.



At SHEARMAN'S, 5, FINSBURY PAVEMENT, (between the Bank and Finsbury Square.)

AN ILLUSTRATED PAMPHLET, AFFORDING ADDITIONAL INFORMATION, SENT FREE.

STUART & SMITH,

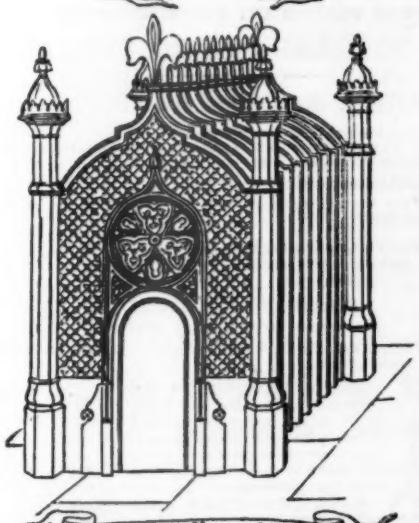
ROSCOE PLACE, SHEFFIELD,

SOLE PROPRIETORS AND MANUFACTURERS OF THE

GILL STOVE,

PATENTED BY THE LATE JOHN SYLVESTER, ESQ., C.E.

Gill Stove.



for fixing on floor of building

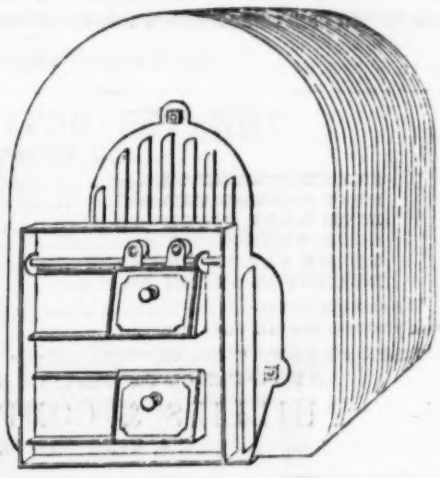
THE generally unwholesome character of Air warmed by the ordinary Metal Stove, has become a matter of universal complaint, and without enquiry the conclusion is, that the evil is in the nature of the material employed, instead of in the mode of employing it, the mischief wholly arising from the very different powers by which Iron and Atmospheric Air conduct heat.

In the ordinary hot-air Stove the combustion of the fuel takes place in an iron Cockle, which rapidly absorbs and conducts the heat evolved to its external surface; but the air being a bad conductor does not carry it off with sufficient rapidity to prevent the Cockle becoming overheated, and the consequence is, the Air is vitiated, and the Cockle itself very soon burnt out. The nature of the evil at once suggests the remedy, viz., the so extending the external surface of the Cockle in proportion to its internal surface, that it may be enabled to carry off the heat as rapidly as it is evolved, the object being to raise a large volume of Air to a moderate temperature instead of a small volume to a high temperature. The iron Cockle in this case becomes a mere vehicle for conducting heat; the Air remains pure, and as the Cockle cannot be over-heated, it is all but imperishable.

The PATENT GILL STOVE accomplishes what is here pointed out in the following manner:—The Stove is formed of cast-iron plates (termed by the Patentee "Gills"), a number of them being cemented and bolted together. The superficial area of each Gill exposed to the fire is about half a foot, whilst that exposed to the Air is seven feet, or in the ratio of 1 to 12 nearly.

The above method of heating is not solely applicable to large buildings, but Stoves upon the principle are made of a size suitable to the smallest apartments; and the Manufacturers, STUART and SMITH, ROSCOE PLACE, SHEFFIELD, submit it with great confidence to the investigation of the Public, being assured that it will be found the most effective, as well as the most economical, Air Warmer ever yet introduced, the consumption of fuel (common Engine or other Coal) being exceedingly small in proportion to the effect produced. The Stove being once fixed, from the simplicity of its construction, cannot get out of order, and consequently is free from the necessity of those costly repairs which not unfrequently treble the original price of most other Stoves.

Gill Stove.



for fixing underground

DECORATIVE FLOOR-CLOTHS.

R. Y. BARNES,

MANUFACTURER, 11, CITY ROAD, LONDON.

R. Y. BARNES undertakes to make to order DECORATIVE FLOOR-CLOTHS of any dimensions required, in Original Designs, imitating Mosaic Pavements, or exhibiting Groups of Flowers or Figures, of the most highly-finished workmanship.

The Pattern of these Floor-Cloths is produced by an entirely new process, invented and exclusively used by R. Y. BARNES, which enables him to execute Artistic Designs with a variety of effect and brilliancy of colouring hitherto unattempted.

R. Y. BARNES will be happy to prepare Drawings for the Decoration of the Floors of Halls and Rooms, in any of the Classical, Mediæval, or Modern Styles, or can transfer precisely to the Floor-Cloth any Artist's design.

CHUBB'S LOCKS, FIRE-PROOF SAFES, and CASH BOXES.

CHUBB'S PATENT DETECTOR LOCKS give perfect security from False Keys and Picklocks, and also detect any attempt to open them. They are made of all sizes, and for every purpose for which locks are applied, and are strong, secure, simple, and durable.

CHUBB'S PATENT LATCHES for Front Doors, Counting-house Doors, &c., are simple in construction, low in price, and quite secure; the keys are particularly neat and portable.

CHUBB'S PATENT FIRE-PROOF SAFES, BOOK-CASES, CHESTS, &c., made entirely of strong wrought iron, so as effectually to resist the falling of brickwork, timbers, &c., in case of fire, and are also perfectly secure from the attacks of the most skilful burglars.

CHUBB'S CASH and DEED BOXES, fitted with the DETECTOR LOCKS.

C. CHUBB and SON, 57, St. Paul's-churchyard, London; 16, Market Street, Manchester; 28, Lord Street, Liverpool; and Horsley Fields, Wolverhampton.

LOCOCK'S LOTION FOR THE HAIR.

THIS highly esteemed emollient Lotion, prepared from a recipe of the eminent physician whose name it bears, has proved most beneficial in restoring the Hair; and when used daily, with the ordinary hair-brush, communicates a peculiar softness and brilliancy to the Hair, and is alike favourable to its growth and permanency.

Prepared by LEA & PERRINS, 68, Broad-street, Worcester, and 19, Fenchurch-street, London, in bottles at 3s. 6d. each. Sold wholesale by Messrs. BARCLAY & SONS, and other Patent Medicine Dealers and Perfumers.

GILBERT J. FRENCH,

BOLTON, LANCASHIRE,

RESPECTFULLY informs the Clergy, Architects, and Churchwardens, that he replies immediately to all applications by letter, for information respecting his Manufactures in

CHURCH FURNITURE, ROBES, COMMUNION LINEN, &c. &c.,

supplying full information as to Prices, together with Sketches, Estimates, Patterns of Materials, &c. &c.

Having declined appointing AGENTS, Mr. French invites *direct communications by post, as the most economical and satisfactory arrangement.*

PARCELS DELIVERED FREE BY RAILWAY.

RIMMEL'S TOILET VINEGAR,

(AS exhibited in the Fountain at the Crystal Palace,) is far superior to Eau de Cologne as a Tonic and refreshing Lotion for the Toilet or Bath; a reviving Perfume, a pleasant Dentifrice, and a powerful Disinfectant for Apartments and Sick Rooms. Its numerous, useful, and sanatory properties render it an indispensable requisite in all families.

N.B.—Be sure to ask for "RIMMEL'S," as there are many spurious imitations.

PRICE 2s. 6d. and 5s.

RIMMEL'S Hair Dye imparts instantaneously to the Hair, Whiskers, &c., a natural and permanent Black or Brown Shade, without the trouble or danger attending other Dyes.—Price 5s. 6d., and 6s. including brushes.

RIMMEL'S Guards' Bouquet, Jockey Club Bouquet, Sontag Bouquet, and other fashionable perfumes, are unequalled for their exquisite and lasting fragrance.

RIMMEL'S Hygienic Pomade, Hair Wash, Dentifrice, and Cosmetic Lotion, are certified by Dr. Ure, to consist of the purest and most innocuous ingredients.

Sold by all Perfumers and Chemists, and by the Sole Proprietor,

EUGENE RIMMEL, 39, Gerrard Street, Soho, London.

*** Sole Wholesale Agents for the United States, W. J. DAVIS & Co., Corslandt Street, New York.

NO. 1175. DUBLIN EXHIBITION, CLASS XXIII.

GRANITE JEWELLERY.

(HONOURABLY DISTINGUISHED, EXHIBITION, 1851.)

M. RETTIE & SONS,

Grateful for the increased Patronage they have experienced from the successful execution of GRANITE JEWELLERY of their own Design and Manufacture, respectfully solicit attention to their Stock in that department, comprising—

REGISTERED PATTERN BRACELETS AND SHAWL-PINS WITH CHAINS, BROOCHES, STUDS, BUTTONS, COAT-LINKS, DESK SEALS, VINAIGRETTES, &c. &c.

Also, SILVER CREST BROOCHES, in a superior style and Finish, executed to order. Sent per post (on receipt of post-office order) free of expense.

151, UNION STREET, BRIDGE, ABERDEEN.

THE TEA DUTY IS NOW REDUCED,

AND WE ARE ENABLED TO SELL

PRIME CONGOU TEA at	**3s. 0d.**	**per pound.**
BEST CONGOU TEA at	**3s. 4d.**	"
RICH RARE SOUCHONG at	**3s. 8d.**	"
GOOD GREEN TEA at	**3s. 4d. and 3s. 8d.**	"
PRIME GREEN TEA at	**4s. 0d.**	"
DELICIOUS GREEN TEA at	**5s. 0d.**	"

We strongly advise our Friends to purchase largely at our present prices, as Teas are getting dearer. Those who purchase now will save money.

BEST PLANTATION COFFEE 1s. per lb. — BEST MOCHA COFFEE 1s. 4d. per lb.

Tea or Coffee, to the value of 40s., sent carriage free to any part of England, by

PHILLIPS & COMPANY, TEA MERCHANTS,

No. 8, KING WILLIAM STREET, CITY, LONDON.

GLASS  SHADES

FOR COVERING ALL ARTICLES WHICH MAY BE INJURED BY EXPOSURE,

Wholesale and Retail at

CLAUDET AND HOUGHTON'S,

89, HIGH HOLBORN, LONDON.

Lists of the Prices (*which have been greatly reduced*) sent free on application.

PLATE GLASS, PATENT PLATE GLASS,

And every other kind of PLAIN AND ORNAMENTAL WINDOW GLASS.

SHEET GLASS, AND PATENT ROUGH PLATE GLASS

FOR HORTICULTURAL PURPOSES.

CLAUDET AND HOUGHTON,

89, HIGH HOLBORN, LONDON.

LISTS OF PRICES OR ESTIMATES SENT FREE ON APPLICATION.

EAGLE

INSURANCE COMPANY.

3, CRESCENT, NEW BRIDGE STREET, BLACKFRIARS, LONDON.

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THOMAS G. SAMBROOKE, Esq.
WILLIAM WYBROW, Esq.

ACTUARY AND SECRETARY.—CHARLES JELLICOE, Esq. F.R.S.

THE Business of the Company comprises Assurance on Lives and Survivorships, the Purchase of Life Interests, the Sale and Purchase of Contingent and Deferred Annuities, Loans of Money on Mortgage, &c.

This Company was established in 1807, is empowered by the Act of Parliament 53rd George III., and is regulated by Deed enrolled in the High Court of Chancery.

The Company was originally a strict Proprietary one. The Assured, on the participating scale, now participate quinquennially in four-fifths of the amount to be divided.

The Directors have availed themselves of the more accurate information recently obtained as to the rate of mortality amongst assured lives, and have modified the Tables originally constructed for the Company accordingly.

The Rates now charged are lower than those required by many of the Offices, and, as compared with them, a Bonus is in fact at once secured by effecting an assurance with the Eagle Company. Thus, the Premium required by one Office in particular for assurance of £1,000, at the age of 20, would secure, in the Eagle Office, no less than £1,250, that is to say, a Policy for the same amount, with an immediate addition of 25 per cent. to the sum assured.

To the present time (1853) the Assured have received from the Company, in satisfaction of their claims, upwards of £1,400,000.

The amount at present assured is £3,000,000 nearly, and the income of the Company is about £130,000.

At the last Division of Surplus, about £120,000 was added to the sums assured under policies for the whole term of life.

The lives assured are permitted, in time of peace, and not being engaged in mining or gold digging, to reside in any country,—or to pass by sea (not being seafaring persons by profession) between any two parts of the same hemisphere—distant more than thirty-three degrees from the Equator, without extra charge.

Deeds assigning policies are registered at the Office, and assignments can be effected on forms supplied therefrom.

The annual reports of the Company's state and progress, Prospectuses and Forms, may be had, or will be sent, post free, on application at the Office, or to any of the Company's Agents.

NO ACT OF PARLIAMENT REQUIRED TO SETTLE

THE BOTTLED BEER QUESTION.

EARLE, BROTHERS, & CO.

Beg to inform the public that they have made arrangements to sell BASS'S or ALLSOPP'S PALE ALE, and other Pale Ales of the first quality, GENUINE DUBLIN STOUT,

In Bottles manufactured expressly for them,

containing the FULL IMPERIAL QUART and PINT MEASURE, at the following prices:—

BASS'S OR ALLSOPP'S BEST PALE ALES.

At per Dozen Imperial Quarts	8s. 0d.
" " Imperial Pints	4 6

GENUINE DUBLIN STOUT.

WARRANTED OF THE FIRST QUALITY.

Per dozen Imperial Quarts	7s. 0d.
" Imperial Pints	4 0

Two Gallons only to the Dozen.

EARLE, BROTHERS & CO. guarantee their Ales and Stout to be of the finest quality, and earnestly invite the Public to avail themselves of the great saving they will make by honouring this firm with their patronage.

EARLE, BROTHERS, & CO. call the attention of the public to the important fact, that they are offering THREE GALLONS—that is, One Dozen and a-Half of the present miscalled Quarts and Pints—for a LOWER PRICE than the public is now generally paying for TWO GALLONS, or One dozen, of precisely the same article, identical in quality, and brewed by the same eminent firms.

Three Gallons to the Dozen, for the same money.

The advantage to the public is

ONE HALF MORE FOR THE SAME PRICE.

The Public has loudly complained of the short measure it has been the practice of the dealers in Bottled Beer to give. EARLE, BROTHERS, & CO. offer the public a complete remedy, and respectfully beg the public to avail themselves of it.

TERMS, CASH.

Bottles charged, per dozen quarts	3s. 0d.
Ditto, ditto, Pints	2 6

Full credit given for the Bottles when returned.

EARLE, BROTHERS & CO.,

WINE AND BEER MERCHANTS,

4, DUNCANNON STREET, TRAFALGAR SQUARE, LONDON.

SCHWEPPE'S SODA, POTASS, and MAGNESIA WATERS and AERATED LEMONADE continue to be manufactured upon the largest scale at their several Establishments in London, Liverpool, Bristol, and Derby. The celebrity of these well-known waters, and the preference they universally command, are evidences that their original superior quality over all others is well sustained. Every bottle is protected by a label with the name of their firm, without which none is genuine, and it may be had of nearly all respectable chemists throughout the kingdom. Importers of the German Selters Water, direct from the springs, as for the last twenty years.

51, Berners-street, London.

THE PERFECT SUBSTITUTE FOR SILVER.

THE REAL NICKEL SILVER, introduced Twenty Years ago by WILLIAM S. BURTON,

When Plated by the patent process of Messrs. Elkington and Co., is beyond all comparison the very best article next to sterling Silver that can be employed as such, either usefully or ornamentally, as by no possible test can it be distinguished from real Silver.

	Fiddle Pattern.	Thread or Brunswick Pattern.	King's Pattern.	
Tea Spoons	18s.	26s.	32s.	per doz.
Dessert Forks	30s.	40s.	46s.	,,
Dessert Spoons	30s.	42s.	48s.	,,

	Fiddle Pattern.	Thread or Brunswick Pattern.	King's Pattern.	
Table Forks	40s.	56s.	64s.	per doz.
Table Spoons	40s.	58s.	66s.	,,

Tea and Coffee Sets, Waiters, Candlesticks, &c., at proportionate prices. All kinds of replating done by the patent process.

CHEMICALLY PURE NICKEL, NOT PLATED.

	Fiddle.	Thread.	King's.	
Table Spoons and Forks, full size	12s.	28s.	30s.	per doz.
Dessert ditto and ditto	10s.	21s.	25s.	,,

	Fiddle.	Thread.	King's.	
Tea Spoons	5s.	11s.	12s.	per doz.

WILLIAM S. BURTON HAS TEN LARGE SHOW ROOMS, (all communicating), Exclusive of the Shop, devoted solely to the show of GENERAL FURNISHING IRONMONGERY, (including Cutlery, Nickel Silver, Plated and Japanned Wares, Iron and Brass Bedsteads), so arranged and classified that Purchasers may easily and at once make their selections. Catalogues, with engravings, sent (per post) free. The money returned for every article not approved of.

39, OXFORD STREET, (corner of Newman-street), 1 & 2, NEWMAN STREET, and 4 & 5, PERRY'S PLACE.

ESTABLISHED, A.D. 1820.

PRIZE MEDAL.

WATHERSTON & BROGDEN'S GOLD CHAINS.

By Troy Weight, at realisable value; and the Workmanship at Wholesale Manufacturers' Prices.

THE GREAT EXHIBITION HAVING ESTABLISHED THE ADVANTAGE OF PURCHASING FROM THE WHOLESALE MANUFACTURER, wherever it can be accomplished, and thereby dispensing with an intermediate profit, WATHERSTON & BROGDEN beg to announce that, in obedience to the numerous calls made upon them, they have thrown open their Manufactory to the Public at the same prices they have been in the habit (for the last half-century) of charging to the Trade in London, India, and the Colonies.

WATHERSTON & BROGDEN beg to caution the Public against the **Electro Gold Chains, and Polished Zinc Gold,** so extensively put forth in the present day, under the titles of "**Pure Gold**" and "**Fine Gold,**" and to call attention to the Genuine Gold Chains made from their own ingots, and sold by Troy Weight at its bullion or realisable value.

The system of Weighing Chains against Sovereigns being one of the greatest frauds ever practised on the Public, WATHERSTON & BROGDEN guarantee the Gold in their Chains, and will re-purchase it at the price charged; the workmanship, according to the intricacy or simplicity of the pattern.

EXAMPLE.—Intrinsic value of a Chain of 15-Carat Gold, weighing 1½ ounces	£3	19	7
Supposing the Workmanship to be	2	0	0
Total	£5	19	7

By this arrangement, the purchaser will see at a glance the proportion charged *for labour* compared with the *Bullion* in a Gold Chain, and being always able to realise the one, will have only to decide on the value of the other.

An extensive assortment of Jewellery, of the first quality, all made at their Manufactory,

16, HENRIETTA STREET, COVENT GARDEN, LONDON.

ESTABLISHED A.D. 1798.

E. WOLFF & SON'S PURIFIED CUMBERLAND LEAD PENCILS,

PERFECTLY FREE FROM GRIT, MAY BE ENTIRELY ERASED, AND WILL MAINTAIN A FIRM POINT.

As a proof of their superiority, E. WOLFF & SON have the honour of supplying their PURIFIED BLACK LEAD PENCILS to Her Majesty's Stationery Office, the Admiralty, the Bank of England, several Railway Companies and many other Public Establishments.

WOLFF AND SONS,

NEWLY-INVENTED CRETA LÆVIS, OR PERMANENT DRAWING CHALKS,

IN CEDAR, IN EVERY VARIETY OF COLOUR.

The drawings may be kept in a portfolio with safety, as, unlike other Crayons, they will neither rub off nor suffer injury by coming in contact with the usual contents of a portfolio.

WOLFF and SON'S CRETA LÆVIS CRAYON PAPER is the best for the CRETA LÆVIS, may be had either white or tinted.

Leather box, containing a set of 12 in cedar	7s.	Leather box, containing a set of 36 in cedar	21s
Do. do. 18	10s.	Do. do. 48	28s.
Do. do. 24	14s.	Assorted colours without box per dozen	6s.

Lake Cobalt, and Ultramarine Per Dozen . . . 12s.
Creta Lævis Crayons, without cedar, in sets as above, at 6s. per dozen, box included.

*** A Pattern Card containing the whole of the shades and colours of the CRETA LÆVIS, with their names and numbers attached to each shade, price 1s. 6d. each.

CAUTION. As there are several spurious imitations, it is necessary to observe that every Pencil is stamped, "Creta Lævis, E. Wolff and Son, London," with name of the colour.

Creta Lævis Drawings lent to Copy at C. E. CLIFFORD'S, 30, Piccadilly.

IMPROVED TINTED DRAWING PAPERS

FOR WATER-COLOURS, BLACK LEAD, CHALKS, &c.

E. WOLFF & SON beg to inform Artists, Teachers, &c., that they have made further improvements in their Tinted Drawing Papers, so as to render them more suitable for Water-Colours. They will stand washing equal to the White Papers, and are better adapted for Lead Pencils or Chalks, as they are made of a material which prevents the surface being rubbed up by the friction of Indian-rubber, Stumps, &c.

*** A Specimen Book of all the tints may be had gratis. If by post, four stamps required for postage.

Imperial Size, 7s. 6d. per Quire. Sketching Books and Solid Blocks made to order.

ATHENIAN CRAYONS, IN EVERY VARIETY OF COLOUR.

The ATHENIAN CRAYONS will be found far superior to any hitherto produced, as they are rich in colour, will work with great freedom, blend easily together, are firmer, and not so liable to break as the Swiss or other Crayons.

A set of 12 in a Mahogany Box	3s. 6d.
Do. 18 do.	5s. 6d.
Do. 24 do.	7s. 6d.

A set of 36 in a Mahogany Box	11s. 0d.
Do. 48 do.	14s. 6d.
Do. 72 do.	21s. 0d.

With Two Stumps and Crayon Holders, 2s. extra each Box.

May be had of ACKERMANN, Regent-street; ACKERMANN, Strand; C. E. CLIFFORD, 30, Piccadilly; HOUGHTON, Poultry; and all Artists' Colourmen and respectable Stationers.

MANUFACTORY, 26, CHURCH STREET, SPITALFIELDS LONDON.

THE

ART-JOURNAL ADVERTISER.

No. 184. LONDON: OCTOBER, 1853.

BOARD OF TRADE.—DEPARTMENT OF SCIENCE AND ART.

INSTRUCTION IN ART, General and Special, as afforded at the CENTRAL SCHOOL at MARLBOROUGH HOUSE, Pall Mall, London. The School consists of

I.—A MODEL SCHOOL.
II.—SPECIAL CLASSES FOR TECHNICAL INSTRUCTION.
III.—A TRAINING SCHOOL FOR TEACHERS.

ART SUPERINTENDENT—RICHARD REDGRAVE, R.A.

The AUTUMN SESSION will commence on MONDAY, the 3rd of October, 1853, with an INTRODUCTORY LECTURE by Mr. REDGRAVE.

1. The Courses of Instruction are intended to impart systematically a knowledge of the scientific principles of Art, especially in its relation to the useful purposes of life. A limited application of those principles is demonstrated with a view of preparing Students to enter upon the future practice of the Decorative Arts in Manufactories and Workshops, either as Masters, Overseers, or skilled Workmen. At the same time, instruction is afforded to all who may desire to pursue these studies without reference to a preparation for any special branch of Industry. Special Courses are arranged in order to train persons to become Masters of Schools of Art, and to enable Schoolmasters of Parochial and other Schools to teach Elementary Drawing as a part of general Education concurrently with Writing.

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A. Freehand, Model, and Elementary Mechanical Drawing, Practical Geometry and Perspective, Painting in Oil, Tempera, and Water Colours. Modelling. The Classes for Drawing, Painting, and Modelling, include the Figure from the Antique and the Life; and Artistic Anatomy. Class Lectures, Teaching and Practice, daily, in the morning and evening. Fee £4 the Session or part of a Session. Head Master, Mr. Burchett. Assistants, Messrs. Herman, Walsh, Denby, and Wills.

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Brompton, Sept 21, 1853.

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The Bonus added to Policies from March, 1834, to December 31, 1847, is as follows:—

Sum Assured.	Time Assured.	Sum added to Policy in 1841.	Sum added to Policy in 1846.	Sum Payable at Death.
£		£ s. d.	£ s. d.	£ s. d.
5000	13 yrs. 10mts.	683 6 8	787 10 0	6470 16 8
*1000	7 years	.....	157 10 0	1157 10 0
500	1 year	.....	11 5 0	511 5 0

* Example.—At the commencement of the year 1841 a person aged 30 took out a policy of £1000, the annual payment for which is £24 1s. 8d.; in 1847 he had paid in premiums £168 11s. 8d.; but the profits being 2½ per cent. per annum on the sum insured (which is £22 10s. per annum for each £1000), he had £157 10s. added to the policy, almost as much as the premiums paid.

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40	2 14 9	1 8 1	0 14 4
50	4 1 7	2 1 9	1 1 4

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20	0 17 8	0 19 1		1 15 10	1 11 10
30	1 1 3	1 2 7		2 5 5	2 0 7
40	1 5 0	1 6 9		3 0 7	2 14 10
50	1 14 1	1 19 10		4 6 8	4 0 11
60	3 2 4	3 17 0		6 12 9	6 0 10

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The Directors have the satisfaction to announce, that the amount of surplus profit in the Life Assurance department accrued in the five years ending 20th November, 1852 (after providing for the present value of all the liabilities in that class), was £242,627, which has been duly apportioned amongst the members, either in reductions of their premiums for the next five years, ending on the 20th November, 1857, or by bonuses added to the sums assured.

The reductions vary from 5 per cent. to 89 per cent. from the original premiums charged, according to the age of the party, and the time the policy has been in force, and the bonuses added from 50 per cent. to 75 per cent. on the premiums paid during the last five years.

The number of policies issued to the 20th Nov. last was 14,856.
The annual income, £206,700 11s. 5d.
And the amount of capital, £875,666 5s. 7d.

Arising entirely from the premiums paid by members, who are themselves the sole proprietors, and among whom, alone, the whole of the profits are divided.

The DIRECTORS have also to announce that from this date NO CHARGE WILL BE MADE FOR STAMP DUTIES ON POLICIES.

A clause was inserted in the Income Tax Act, passed in the last session of parliament, allowing persons to deduct from their returns to the commissioners the amount of all premiums paid for assurances or deferred annuities effected on their own lives, and of that of their wives, to the extent of one-sixth part of the whole amount of their profits and gains.

ALL PERSONS ASSURED IN THIS OFFICE MAY AVAIL THEMSELVES OF THIS PRIVILEGE.

This abatement can only be made by deduction from the assessment of profits and gains, under schedule D or E, and not in any way interfering with the Premiums to be paid to the Institution.

MEMBERS may obtain Loans on the Security of their Policies to the amount of the value of each Policy.

Members are reminded that the Premiums due on the 1st October next must be paid within 30 days from that date.

The new Prospectus, together with the last report of the Directors, may be had on application at the Office.

Sept. 19, 1853. JOSEPH MARSH, Secretary.

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JOHN BURTON, Honorary Secretary.

President of the Institution,
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KEY TO UNCLE TOM'S CABIN,
FAMILY FRIEND,
HOME COMPANION,

And many other popular publications, are printed entirely from type copper-faced by the Patentees.

London Journal Office, 334, Strand, *August* 10, 1853.

This is to certify that the Copper-faced Type, now in use for printing the London Journal, has given me the greatest satisfaction; for the type has not only maintained its original sharpness and beauty, but has been made at least THREE TIMES MORE DURABLE. I have had over FIFTEEN MILLIONS of impressions from this font, which was new in August, 1852.

G. STIFF, Proprietor.

Whitefriars, *July* 30, 1853.

Gentlemen,—We have much pleasure in bearing testimony to the advantages derivable from the use of Copper-faced Type and Stereotype Plates; combining, as far as our experience enables us to judge, *preservation of surface, sharpness of impression, and increased facility and economy in Working.*

We remain, gentlemen, your Obedient Servants,
BRADBURY & EVANS.

To Messrs. Orchard, Willis, & Co.

General Steam Printing Office,
Bouverie Street, Fleet Street,
August 19*th*, 1853.

Dear Sirs,—In reply to your note relative to my opinion of your system of Copper-facing Type, I beg to state that it has my entire approval. For Machine-Printing its hardness is of essential advantage, effecting the delivery of ink to the paper with great facility and cleanness, yielding a bright colour with less ink than is ordinarily required; and thereby decreasing the setting-off. To say nothing of its increased durability, I regard the *sharp beauty of the impression* obtainable from Copper-faced Type of *sufficient importance* to me for adopting its use.

I am, dear sirs, (*for self and Co.*),
your obedient Servant,
FREDERICK SALISBURY.

To Messrs. Orchard, Willis, & Co.

☞ *Type-Founders should be requested to forward Fonts and Sorts to the Patentees, who would send them Coppered to their destination.*

LIST OF PRICES FOR COPPER-FACING.

English Type, per lb.	3d.	Bourgeois Type, per lb.	4d.	Ruby Type, per lb.	6d.
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Small Pica ,,	3d.	Minion ,,	5d.	Diamond ,,	8d.
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Royal 4to (8 pages) per sheet	12s.	Demy 4to (8 pages) per sheet	10s.	Post 8vo (16 pages) per sheet	10s.
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MANUFACTORY (IN STEIN, NEAR NUREMBERG, GERMANY,) ESTABLISHED 1761.

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(AS exhibited in the Fountain at the Crystal Palace,) is far superior to Eau de Cologne as a Tonic and refreshing Lotion for the Toilet or Bath; a reviving Perfume, a pleasant Dentifrice, and a powerful Disinfectant for Apartments and Sick Rooms. Its numerous, useful, and sanatory properties render it an indispensable requisite in all families.

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and are sold by them at Eleven Shillings for the set of Four including package.

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Beg to inform the public that they have made arrangements to sell BASS'S or ALLSOPP'S PALE ALE, and other Pale Ales of the first quality, GENUINE DUBLIN STOUT,

In Bottles manufactured expressly for them,

containing the full Imperial Quart and Pint Measure, at the following prices:—

BASS'S OR ALLSOPP'S BEST PALE ALES.

At per Dozen Imperial Quarts	8s. 0d.
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WARRANTED OF THE FIRST QUALITY.

Per dozen Imperial Quarts	7s. 0d.
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Two Gallons only to the Dozen.

EARLE, BROTHERS & CO. guarantee their Ales and Stout to be of the finest quality, and earnestly invite the Public to avail themselves of the great saving they will make by honouring this firm with their patronage.

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The advantage to the public is

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PREPARED under the immediate care of the Inventor, and established for upwards of thirty years by the Profession, for removing BILE, ACIDITIES, and INDIGESTION, restoring APPETITE, preserving a moderate state of the bowels, and dissolving uric acid in GRAVEL and GOUT; also as an easy remedy for SEA SICKNESS, and for the febrile affection incident to childhood it is invaluable.—On the value of Magnesia as a remedial agent it is unnecessary to enlarge; but the Fluid Preparation of Sir James Murray is now the most valued by the profession, as it entirely avoids the possibility of those dangerous concretions usually resulting from the use of the article in powder.

Sold by the sole consignee, Mr. WILLIAM BAILEY, of Wolverhampton; and by all wholesale and retail Druggists and Medicine Agents throughout the British Empire, in Bottles, 1s., 2s. 6d., 3s. 6d., 8s. 6d., 11s., and 21s. each.

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The increased and increasing use of gas in private houses, has induced WILLIAM S. BURTON to collect from the various manufacturers all that is new and choice in Brackets, Pendants, and Chandeliers, adapted to offices, passages, and dwelling-rooms, as well as to have some designed expressly for him; these are now ON SHOW in one of his TEN LARGE ROOMS, and present for novelty, variety, and purity of taste, an unequalled assortment. They are marked in plain figures, at prices proportionate with those which have tended to make his Ironmongery Establishment the largest and most remarkable in the kingdom, viz., from 12s. 6d. (two light) to £16 6s. 9d.

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The largest, as well as the choicest, assortment in existence of PALMER'S MAGNUM and other LAMPS, CAMPHINE, ARGAND, SOLAR, and MODERATEUR LAMPS, with all the latest improvements, and of the newest and most recherché patterns, in ormolu, Bohemian, and plain glass, or papier mâché, is at WILLIAM S. BURTON'S, and they are arranged in one large room, so that the patterns, sizes, and sorts can be instantly selected.

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English Patent Camphine, in sealed cans	5s. 9d. per gallon.
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GOLD CHAINS AND JEWELLERY.

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RETURN their grateful thanks to the Nobility, Gentry, and Public in general, for the approval they have given, during the last eighteen months, to the principle sought to be established of selling the

"GOLD IN CHAINS AT ITS INTRINSIC VALUE,"

with the workmanship at a defined price, according to the intricacy or simplicity of the pattern.

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Encouraged by the liberal patronage they have received, have made large additions to their

STOCK OF GOLD CHAINS,

which contains every variety of pattern that can be found in the trade; including many original Designs which cannot be seen elsewhere: and they take the present opportunity of inviting visitors from the country to an inspection of their Manufactory; where may be seen, in addition to Gold Chains, an elegant assemblage of Jewellery of the best quality, in great variety, and at manufacturers' prices.

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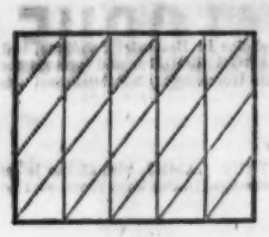
N.B.—Australian and Californian Gold made into articles of Jewellery at a moderate charge for the workmanship.



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Has great pleasure in introducing the above Box (which can be had of considerable variety) to the Artistic World, particularly to the very numerous class of Artists who are in the habit of *Sketching from Nature.*

The Name of "JOHN PARRY" (to whom this very clever idea is entirely owing), will not astonish his large circle of Private Friends and Admirers, to whom he is so well known as a practical and enthusiastic Artist, as to the world at large as a Votary of Music.

Some of the advantages this Box has over ALL others are:—The Economy of Space, and comfort in use—Economy of Colour, which is not wasted in the corners of the cups—Economy of Brushes, which are not so liable to be cut in the using—the *peculiar and very convenient thumb-hole*, covered with an extra Palette, which prevents the hand from getting soiled, and protects the interior of the Box from Dust when not in use, &c. &c.

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THE RIGHT TO SELECT FOR HIMSELF A VALUABLE WORK OF ART FROM ONE OF THE PUBLIC EXHIBITIONS.
COPIES IN BRONZE, from a Model in relief by R. JEFFERSON, representing "THE ENTRY OF THE DUKE OF WELLINGTON INTO MADRID."
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444, WEST STRAND, *August* 1, 1853.

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ALSO FANCY WOOD MOULDINGS, IN LENGTHS OR JOINED INTO FRAMES.

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GEORGE HENRY STEVENS,

DECORATIVE ARTIST IN MOSAIC,

HAVING most successfully revived the Ancient Art of Byzantine Mosaic, and received the Highest Patronage this realm affords, also H. R. H. the PRINCE OF PRUSSIA, H. R. H. PRINCE FREDERICK OF THE NETHERLANDS, their Majesties the KING AND QUEEN OF HANOVER, begs respectfully to solicit an inspection of his *elegant Mosaic Tables*, Candelabra, Pier and Console Tables, Chess Boards, Urn Stands, &c. &c. Visitors to London will find the novelty and beauty of the productions in Glass Mosaic will well repay the trouble of a visit to the Depôt.

14, Stafford-row, Buckingham-gate, Pimlico.

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AND PRICED LIST OF BEDDING,

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IT CONTAINS DESIGNS AND PRICES OF UPWARDS OF ONE HUNDRED BEDSTEADS.

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INFANTS' DRESSES, CLOAKS, HOODS, HATS, BONNETS,
LONG AND SHORT ROBES, CAMBRIC AND LAWN CAPS,
DAY AND NIGHT GOWNS, OPEN AND ROUND SHIRTS, ROBE BLANKETS,
BABY LINEN IN COMPLETE SETS, OR OTHERWISE,
WITH EVERY OTHER ARTICLE IN
CLOTHING REQUIRED FOR A YOUNG FAMILY.
THUS OBVIATING THE TROUBLE AND INCONVENIENCE IN GOING TO VARIOUS SHOPS WHEN INFANT AND JUVENILE CLOTHING IS REQUIRED.
TRIMMED BASSINETS AND BASKETS.

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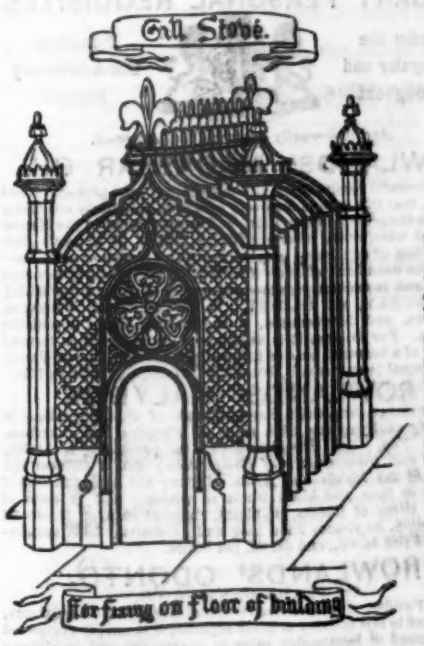
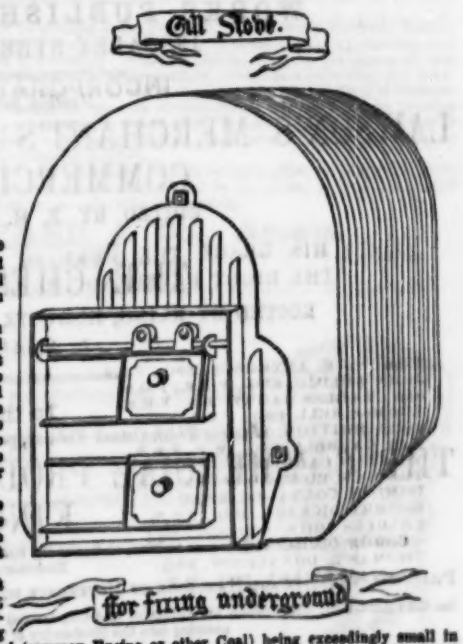
ROSCOE PLACE, SHEFFIELD,

SOLE PROPRIETORS AND MANUFACTURERS OF THE

GILL STOVE,

PATENTED BY THE LATE JOHN SYLVESTER, ESQ., C.E.





THE generally unwholesome character of Air warmed by the ordinary Metal Stove, has become a matter of universal complaint, and without enquiry the conclusion is, that the evil is in the nature of the material employed, instead of in the mode of employing it, the mischief wholly arising from the very different powers by which Iron and Atmospheric Air conduct heat.

In the ordinary hot-air Stove the combustion of the fuel takes place in an Iron Cockle, which rapidly absorbs and conducts the heat evolved to its external surface; but the air being a bad conductor does not carry it off with sufficient rapidity to prevent the Cockle becoming overheated, and the consequence is, the Air is vitiated, and the Cockle itself very soon burnt out. The nature of the evil at once suggests the remedy, viz., the so extending the external surface of the Cockle in proportion to its internal surface, that it may be enabled to carry off the heat as rapidly as it is evolved, the object being to raise a large volume of Air to a moderate temperature instead of a small volume to a high temperature. The Iron Cockle in this case becomes a mere vehicle for conducting heat; the Air remains pure, and as the Cockle cannot be over-heated, it is all but imperishable.

The PATENT GILL STOVE accomplishes what is here pointed out in the following manner:—The Stove is formed of cast-iron plates (termed by the Patentee "Gills"), a number of them being cemented and bolted together. The superficial area of each Gill exposed to the fire is about half a foot, whilst that exposed to the Air is seven feet, or in the ratio of 1 to 12 nearly.

The above method of heating is not solely applicable to large buildings, but Stoves upon the principle are made of a size suitable to the smallest apartments; and the Manufacturers, STUART and SMITH, ROSCOE PLACE, SHEFFIELD, submit it with great confidence to the investigation of the Public, being assured that it will be found the most effective, as well as the most economical, Air Warmer ever yet introduced, the consumption of fuel (common Engine or other Coal) being exceedingly small in proportion to the effect produced. The Stove being once fixed, from the simplicity of its construction, cannot get out of order, and consequently is free from the necessity of those costly repairs which not unfrequently treble the original price of most other Stoves.

GILBERT J. FRENCH,

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RESPECTFULLY informs the Clergy, Architects, and Churchwardens, that he replies immediately to all applications by letter, for information respecting his Manufactures in

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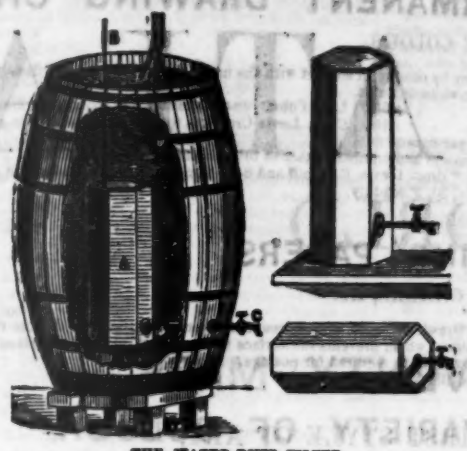

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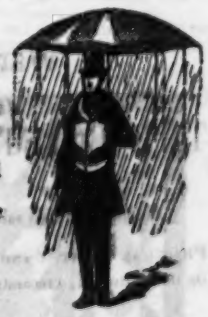

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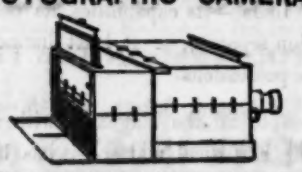

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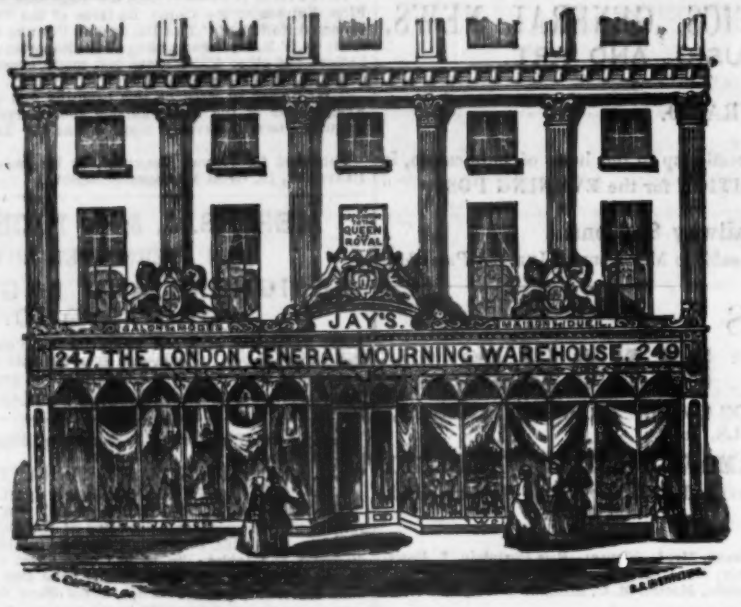

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30	1 1 3	1 2 7		2 5 5	2 0 7
40	1 5 0	1 6 9		3 0 7	2 14 10
50	1 14 1	1 19 10		4 6 8	4 [illegible] 11
60	3 2 4	3 17 0		6 12 9	6 0 10

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SARSAPARILLA and CHAMOMILE RESTORATIVE PILLS, for purifying the Blood and Strengthening the Digestive Organs; are suited for either Sex, and will prove a certain cure for indigestion, loss of appetite, dimness of sight, fainting fits, wasting of the flesh, languor, skin diseases, rheumatic and nervous affections, and all impurities of the blood from whatever cause. By the diligent use of this purifying medicine the energies of the whole nervous system will be augmented, a more powerful healthy action of every faculty produced, feebleness, and all the deplorable symptoms of disease will vanish, and strength and health be restored. They have also a specific action on the secretions and excretions, and assist nature to expel from the system all humours and impurities through the lungs, liver, kidneys, and skin—a power possessed by no other medicine. They are also especially calculated to cure scrofula, mercurial diseases, morbific eruptions, gout, rheumatism, pains in the bones, ulcers, sores, or any long standing chronic malady. They will speedily cure the many distressing diseases peculiar to women.

Prepared by W. A. FRENCH, at the Laboratory, 309, Holborn, two doors west of Chancery-lane. Price 1s. 1½d., 2s. 9d., 4s. 6d., and 11s. per box. Either size sent free, per post, on receipt of the price in cash or stamps.

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The Part for November, price 1s., contains

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TOSSWILL & CO., Merchants and Manufacturers, No. 4, Monument-yard, and 6, 7, & 8, Pudding-lane, London. Regalias, Cabanas, Silvas, Patrons, &c., several chests of very fine old in stock, 22s., 24s., and 26s. per lb.; Tosswill & Co.'s Royal Union Cigars, equal to foreign, 12s. 6d. per lb.; Fragancias, 9s. 6d.; Cabanas and Silvas, British make, 8s. 6d. Latakia, Turkey, and all other Tobaccos.

ELEGANT PERSONAL REQUISITES.

Under the Patronage of Royalty and the Aristocracy throughout Europe.

And universally preferred and esteemed,

ROWLANDS' MACASSAR OIL.

The successful results of the last half-century have proved, beyond question, that this unique discovery possesses singularly nourishing powers in the growth, restoration, and improvement of the Human Hair, and when every other specific has failed. It *prevents Hair from falling off or turning grey* to the latest period of existence—*strengthens weak hair, cleanses it from scurf and dandriff produces a thick and luxuriant growth*—and makes it BEAUTIFULLY SOFT, CURLY, and GLOSSY. In the growth of WHISKERS, EYEBROWS, and MUSTACHIOS, it is unfailing in its stimulative operation. For children it is especially recommended as forming the basis of a beautiful head of hair.—Price 3s. 6d.; 7s.; or Family Bottles (equal to four small), 10s. 6d.; and double that size, 21s.

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AN ORIENTAL BOTANICAL PREPARATION, of unfailing efficacy in thoroughly purifying the *Skin from all Pimples, Spots, Redness, Freckles, Tan, and Discolorations;* in producing a *healthy freshness and transparency of Complexion;* and a softness and delicacy of the *Hands and Arms.* During the heat and dust of summer, or frost and bleak winds of winter; and in cases of sunburn, stings of insects, chilblains, chapped skin, or incidental inflammation, its virtues have long and extensively been acknowledged.—Price 4s. 6d., and 8s. 6d. per bottle.

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OR, PEARL DENTIFRICE,

A White Powder. Prepared from Oriental Herbs with unusual care, transmitted to this country at great expense, this unique compound will be found of inestimable value in *preserving and beautifying the Teeth, strengthening the Gums,* and in giving sweetness and perfume to the breath. Price 2s. 9d. per box.

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A fragrant and refreshing perfume, combining the spirituous essences and essential properties of the most esteemed and valuable exotic flowers and plants, without any one being in the ascendant. It retains its fresh and delightful odorousness for days. The rich aroma of this elaborately-distilled perfume is gently stimulating to the nerves, it relieves the head, invigorates the system, and in cases of lassitude or fatigue, it is found most cordial and restorative in its effects. Gentlemen, after smoking, by rinsing the mouth with a small quantity, will find it restore the breath to sweetness and purity.—Price 3s. 6d. per bottle.

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A preparation from the choicest ORIENTAL HERBS, of peculiarly mild and detersive properties. It pleasingly and effectually cleanses the Hair and Skin of the Head from Scurf and every species of impurity. It is particularly recommended to be used after bathing, as it will prevent the probability of catching cold in the head, and will render the hair dry in a few minutes.—Price 3s. 6d. per bottle.

BEWARE OF SPURIOUS IMITATIONS.

The ONLY Genuine of each bears the name of "ROWLANDS" preceding that of the Article on the Wrapper or Label.

☞ Sold by A. ROWLAND & SONS, 20, Hatton-garden, London, and by Chemists and Perfumers.

HOLLOWAY'S PILLS.

WONDERFULLY EFFICACIOUS in CURING BILE, APOPLEXY, and EPILEPTIC FITS.—Mr. Patrick O'Lary, of the Mall, Waterford, suffered from bile, a general derangement of the stomach, and frequent attacks of epileptic fits; the best medical treatment he availed himself of had no good effect whatever upon him, and although he feared he should be a sufferer for life, he resolved on giving Holloway's Pills a trial, from hearing that a gentleman connected with the law, and residing in the Temple, had been cured by their use. He now also can boast of a completely renovated constitution and a perfect restoration to health by taking these invaluable Pills.—Sold by all Druggists, and at Professor Holloway's Establishment, 244, Strand, London.

FREEDOM from COUGHS IN TEN MINUTES AFTER USE,

And Instant Relief and a Rapid Cure of

ASTHMA, CONSUMPTION, COUGHS, COLDS,

And all Disorders of the Breath and Lungs, are insured by

DR. LOCOCK'S PULMONIC WAFERS

Cure of Seven Years' Cough.

From the Rev. Geo. Dawson, Primitive Methodist Minister, Bridge-street, Peel, Isle of Man.

Gentlemen,—My wife having been afflicted with a severe cough for seven years last past, during the last spring was brought so low that her life was despaired of, when a friend recommended her to try Dr. Locock's Pulmonic Wafers. She did so, and the benefit she derived from them was truly amazing. She was, after taking a few boxes, again able to return to her domestic duties.

I think it would be a great blessing to the afflicted in our Island were they advertised here, as they appear not to be known. You are at liberty to make what use you may think proper of my testimony.—I am, yours, &c.,

GEO. DAWSON, Primitive Methodist Minister.

THE WAFERS CONTAINING ANTACID AND SEDATIVE PROPERTIES, EFFECTUALLY PREVENT IRREGULARITY OF THE BOWELS.

TO SINGERS AND PUBLIC SPEAKERS they are invaluable, as in a few hours they remove all Hoarseness, and wonderfully increase the power and flexibility of the voice. They have a pleasant taste. Price 1s. 1½d., 2s. 9d., and 11s. per box. Also may be had,

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A delightfully fragrant preparation for IMPROVING AND BEAUTIFYING THE COMPLEXION, RENDERING THE SKIN CLEAR, SOFT, AND TRANSPARENT, REMOVING ALL ERUPTIONS, FRECKLES, SUNBURN, TAN, PIMPLES, AND ROUGHNESS, curing gnat bites and the stings of insects generally. In the process of shaving, it allays all smarting, and renders the skin soft and smooth.

Sold in bottles, at 1s. 1½d., 2s. 9d., and 4s. 6d. each. Beware of counterfeits. Observe the name on the government stamp outside the wrapper. Sold by all respectable chemists.

CAUTION.—We, the undersigned, being the only proprietors of the above well-known remedy, understanding that there are various counterfeits of it prepared and sold both in the United States and Canada, have, for the security of the American public and those emigrants who have used the remedy in England, established an agency in New York, with Mr. JOSEPH HORSEY, of whom the medicine may be procured, and depended upon as being genuine and direct from ourselves; and those respectable Druggists who desire to keep only genuine medicines may always obtain their supplies from him.

OBSERVE.—Every genuine box bears the signature, on the directions, of ourselves, "DA SILVA & Co.," 26, Bride-lane, London, England.

THE CAMBRIDGE ALE JUG.

These fine old Jugs are manufactured by

JOSIAH WEDGWOOD & SONS,

IN THEIR

CELEBRATED RED TERRA COTTA WARE,

FOR

WOOLLARD AND HATTERSLEY,

6, TRINITY STREET, CAMBRIDGE,

and are sold by them at Eleven Shillings for the set of Four including package.

NO ACT OF PARLIAMENT REQUIRED TO SETTLE

THE BOTTLED BEER QUESTION.

EARLE, BROTHERS, & CO.

Beg to inform the public that they have made arrangements to sell BASS'S or ALLSOPP'S PALE ALE, and other Pale Ales of the first quality, GENUINE DUBLIN STOUT,

In Bottles manufactured expressly for them,

containing the FULL IMPERIAL QUART and PINT MEASURE, at the following prices:—

BASS'S OR ALLSOPP'S BEST PALE ALES.

At per Dozen Imperial Quarts	8s.	0d.
" " Imperial Pints	4	6

GENUINE DUBLIN STOUT.

WARRANTED OF THE FIRST QUALITY.

Per dozen Imperial Quarts	7s.	0d.
" Imperial Pints	4	0

Two Gallons only to the Dozen.

EARLE, BROTHERS & CO. guarantee their Ales and Stout to be of the finest quality, and earnestly invite the Public to avail themselves of the great saving they will make by honouring this firm with their patronage.

EARLE, BROTHERS, & CO. call the attention of the public to the important fact, that they are offering THREE GALLONS—that is, One Dozen and a-Half of the present miscalled Quarts and Pints—for a LOWER PRICE than the public is now generally paying for TWO GALLONS, or One dozen, of precisely the same article, identical in quality, and brewed by the same eminent firms.

Three Gallons to the Dozen, for the same money.

The advantage to the public is

ONE HALF MORE FOR THE SAME PRICE.

The Public has loudly complained of the short measure it has been the practice of the dealers in Bottled Beer to give. EARLE, BROTHERS, & CO. offer the public a complete remedy, and respectfully beg the public to avail themselves of it.

TERMS, CASH.

Bottles charged, per dozen quarts	3s.	0d.
Ditto, ditto, Pints	2	6

Full credit given for the Bottles when returned.

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WINE AND BEER MERCHANTS,

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AGENTS WANTED—COMMISSION LIBERAL.

HAIR RESTORED.—A. TAYLOR, hair restorer, continues to give ADVICE (gratis) on all DISEASES of the HAIR. Those suffering from loss of their hair should at once apply to him. He sends his preparations to all parts of the world, and guarantees to stop the hair falling off in 48 hours. Letters particularly attended to.—29, Edwards-street, Portman-square.—May be procured of all respectable Chemists and Perfumers throughout the Kingdom. Agents wanted.

SIR JAMES MURRAY'S FLUID MAGNESIA.

PREPARED under the immediate care of the Inventor, and established for upwards of thirty years by the PROFESSION, for removing BILE, ACIDITIES, and INDIGESTION, restoring APPETITE, preserving a moderate state of the bowels, and dissolving uric acid in GRAVEL and GOUT; also as an easy remedy for SEA SICKNESS, and for the febrile affection incident to childhood it is invaluable.—On the value of Magnesia as a remedial agent it is unnecessary to enlarge; but the Fluid Preparation of Sir James Murray is now the most valued by the profession, as it entirely avoids the possibility of those dangerous concretions usually resulting from the use of the article in powder.

Sold by the sole consignee, Mr. WILLIAM BAILEY, of Wolverhampton; and by all wholesale and retail Druggists and Medicine Agents throughout the British Empire, in Bottles, 1s., 2s. 6d., 3s. 6d., 5s. 6d., 11s., and 21s. each.

☞ The ACIDULATED SYRUP in Bottles, 2s. each.

N.B.—Be sure to ask for "Sir James Murray's Preparation," and to see that his name is stamped on each label, *in green ink,* as follows:—"James Murray, Physician to the Lord Lieutenant."

HEAL AND SON'S ILLUSTRATED CATALOGUE OF BEDSTEADS,

AND PRICED LIST OF BEDDING,

SENT FREE BY POST.

IT CONTAINS DESIGNS AND PRICES OF UPWARDS OF ONE HUNDRED BEDSTEADS.

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E. WOLFF & SON'S PURIFIED CUMBERLAND LEAD PENCILS,

PERFECTLY FREE FROM GRIT, MAY BE ENTIRELY ERASED, AND WILL MAINTAIN A FIRM POINT.

As a proof of their superiority, E. WOLFF & SON have the honour of supplying their PURIFIED BLACK LEAD PENCILS to Her Majesty's Stationery Office, the Admiralty, the Bank of England, several Railway Companies and many other Public Establishments.

WOLFF AND SONS,

NEWLY-INVENTED CRETA LÆVIS, OR PERMANENT DRAWING CHALKS,

IN CEDAR, IN EVERY VARIETY OF COLOUR.

The drawings may be kept in a portfolio with safety, as, unlike other Crayons, they will neither rub off nor suffer injury by coming in contact with the usual contents of a portfolio.

WOLFF and SON'S CRETA LÆVIS CRAYON PAPER is the best for the CRETA LÆVIS, may be had either white or tinted.

Leather box, containing a set of 12 in cedar . . . . . 7s.	Leather box, containing a set of 36 in cedar . . . . . 21s.	Lake Cobalt, and Ultramarine	Per Dozen . . . 12s.
Do. do. 18 . . . . . 10s.	Do. do. 48 . . . . . 28s.	Creta Laevis Crayons, without cedar, in sets as above, at 6s. per	
Do. do. 24 . . . . . 14s.	Assorted colours without box . . . . . per dozen 6s.	dozen, box included.	

*** A Pattern Card containing the whole of the shades and colours of the CRETA LÆVIS, with their names and numbers attached to each shade, price 1s. 6d. each.

CAUTION. As there are several spurious imitations, it is necessary to observe that every Pencil is stamped, "Creta Laevis, E. Wolff and Son, London," with name of the colour.

Creta Laevis Drawings lent to Copy at C. E. CLIFFORD'S, 30, Piccadilly.

IMPROVED TINTED DRAWING PAPERS

FOR WATER-COLOURS, BLACK LEAD, CHALKS, &c.

E. WOLFF & SON beg to inform Artists, Teachers, &c., that they have made further improvements in their Tinted Drawing Papers, so as to render them more suitable for Water-Colours. They will stand washing equal to the White Papers, and are better adapted for Lead Pencils or Chalks, as they are made of a material which prevents the surface being rubbed up by the friction of Indian-rubber, Stumps, &c.

*** A Specimen Book of all the tints may be had gratis. If by post, four stamps required for postage.

Imperial Size, 7s. 6d. per Quire. Sketching Books and Solid Blocks made to order.

ATHENIAN CRAYONS, IN EVERY VARIETY OF COLOUR.

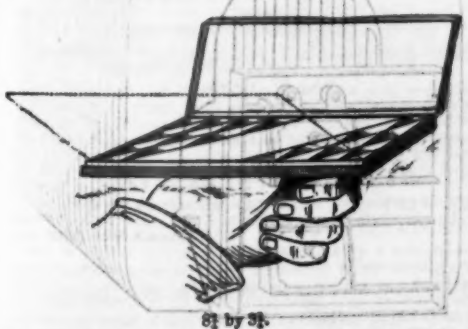
The ATHENIAN CRAYONS will be found far superior to any hitherto produced, as they are rich in colour, will work with great freedom, blend easily together, are firmer, and not so liable to break as the Swiss or other Crayons.

A set of 12 in a Mahogany Box	3s. 6d.	A set of 36 in a Mahogany Box	11s. 6d.
Do. 18 do.	5s. 6d.	Do. 48 do.	14s. 6d.
Do. 24 do.	7s. 6d.	Do. 72 do.	21s. 6d.

With Two Stumps and Crayon Holders, 2s. extra each Box.

May be had of ACKERMANN, Regent-street; ACKERMANN, Strand; E. E. CLIFFORD, 30, Piccadilly; Haverron, Bury; and all Artists' Colourmen and respectable Stationers.

MANUFACTORY, 23, CHURCH STREET, SPITALFIELDS, LONDON.



8¾ by 3¾.

No. 8.—20 Colours and Improved Thumb-Hole.

JOHN PARRY'S "DIAGONAL" SKETCHING BOX.

REGISTERED No. 3353. ACT 6 & 7 VIC. CAP. 65.

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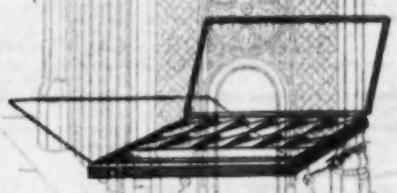

6¼ by 3¾.

No. 4.—18 Colours and Place for Brushes.

Has great pleasure in introducing the above Box (which can be had of considerable variety) to the Artistic World, particularly to the very numerous class of Artists who are in the habit of sketching *from Nature*.

The Name of "JOHN PARRY" (to whom this very clever idea is entirely owing), will not astonish his large circle of Private Friends and Admirers, to whom he is as well known as a practical and enthusiastic Artist, as to the world at large as a Votary of Music.

Some of the advantages this Box has over ALL others are:—The Economy of Space, and comfort in use—Economy of Colour, which is not wasted in the corners of the cups—Economy of Brushes, which are not so liable to be cut in the using—the *peculiar and very convenient thumb-hole*, covered with an extra Palette, which prevents the hand from getting soiled, and protects the interior of the Box from Dust when not in use, &c. &c.

CIRCULARS, DESCRIBING THE BOX MORE FULLY, CAN BE OBTAINED AT

24, SOHO SQUARE.

THE "IMPROVED MOIST WATER COLOURS,"

(In Gutta Percha Cups, or Patent Collapsible Tubes,) *can be had in Cups suitable for the above Boxes, if required.*

It is in reference to these Colours that the Editor remarks, "Various attempts have been made with more or less success, BUT THE BEST THAT HAVE BEEN SUBMITTED TO US HITHERTO ARE THOSE MANUFACTURED BY MR. NEWMAN, OF SOHO SQUARE. Having tested the qualities of these Colours, we find them *peculiarly brilliant and free working*," *&c. &c.*

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Size 40 inches by 26. Each Sheet having the Initial N in the Water Mark, as *is the case with all the Drawing Papers made especially for this Establishment.*

From its wonderful facility for taking Water Colour, and other peculiarities, this Paper is preferable to any other for Sketching in the open air—particularly on Block Sketch Books, &c.

A small quantity of the REAL CRESWICK can still be obtained at

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444, WEST STRAND.

INSTITUTED 1837.

INCORPORATED BY ROYAL CHARTER, 10TH VICTORIÆ, 1846.

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PLAN FOR THE CURRENT YEAR.

Every Subscriber of One Guinea for 1854 will be entitled to:—

I. AN IMPRESSION OF A PLATE, OF NATIONAL AND HISTORICAL INTEREST, by J. T. WILLMORE, A.R.A., from the original picture by C. STANFIELD, R.A., "TILBURY FORT:—WIND AGAINST TIDE."

II. THE CHANCE OF OBTAINING ONE OF THE PRIZES to be allotted at the General Meeting in April, which will include—
THE RIGHT TO SELECT FOR HIMSELF A VALUABLE WORK OF ART FROM ONE OF THE PUBLIC EXHIBITIONS.
COPIES IN BRONZE, from a Model in relief by R. JEFFERSON, representing "THE ENTRY OF THE DUKE OF WELLINGTON INTO MADRID."
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TAZZAS, from a Model by E. W. WYON, after Designs in the British Museum.
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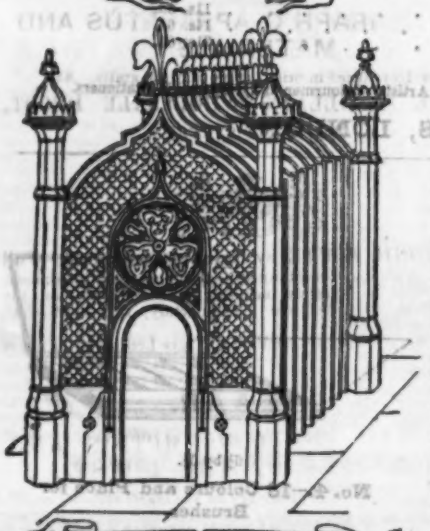
444, WEST STRAND, *October* 1, 1853.

GEORGE GODWIN, LEWIS POCOCK, } *Honorary Secretaries.*

Gill Stove.



for fixing on floor of building

STUART & SMITH,

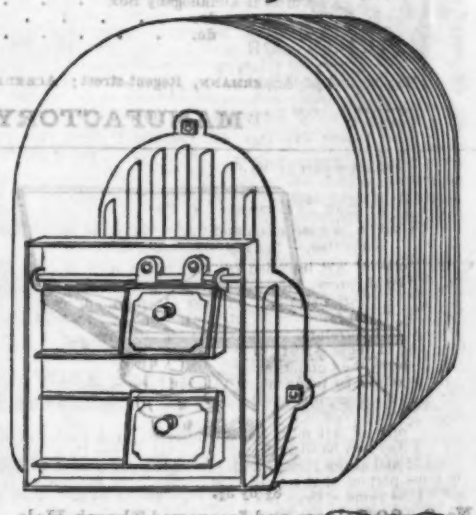
ROSCOE PLACE, SHEFFIELD,

SOLE PROPRIETORS AND MANUFACTURERS OF THE

GILL STOVE,

PATENTED BY THE LATE JOHN SYLVESTER, ESQ., C.E.

Gill Stove.



for fixing underground

THE generally unwholesome character of Air warmed by the ordinary Metal Stove, has become a matter of universal complaint, and without enquiry the conclusion is, that the evil is in the nature of the material employed, instead of in the mode of employing it, the mischief wholly arising from the very different powers by which Iron and Atmospheric Air conduct heat.

In the ordinary hot-air Stove the combustion of the fuel takes place in an iron Cockle, which rapidly absorbs and conducts the heat evolved to its external surface; but the air being a bad conductor does not carry it off with sufficient rapidity to prevent the Cockle becoming overheated, and the consequence is, the Air is vitiated, and the Cockle itself very soon burnt out. The nature of the evil at once suggests the remedy, viz., the so extending the external surface of the Cockle in proportion to its internal surface, that it may be enabled to carry off the heat as rapidly as it is evolved, the object being to raise a large volume of Air to a moderate temperature instead of a small volume to a high temperature. The iron Cockle in this case becomes a mere vehicle for conducting heat; the Air remains pure, and as the Cockle cannot be over-heated, it is all but imperishable.

The PATENT GILL STOVE accomplishes what is here pointed out in the following manner:—The Stove is formed of cast-iron plates (termed by the Patentee "Gills"), a number of them being cemented and bolted together. The superficial area of each Gill exposed to the fire is about half a foot, whilst that exposed to the Air is seven feet, or in the ratio of 1 to 12 nearly.

The above method of heating is not solely applicable to large buildings, but Stoves upon the principle are made of a size suitable to the smallest apartments; and the Manufacturers, STUART and SMITH, ROSCOE PLACE, SHEFFIELD, submit it with great confidence to the investigation of the Public, being assured that it will be found the most effective, as well as the most economical, Air Warmer ever yet introduced, the consumption of fuel (common Engine or other Coal) being exceedingly small in proportion to the effect produced. The Stove being once fixed, from the simplicity of its construction, cannot get out of order, and consequently is free from the necessity of those costly repairs which not unfrequently treble the original price of most other Stoves.

THE TEA DUTY IS NOW REDUCED,

AND WE ARE ENABLED TO SELL

PRIME CONGOU TEA at	3s. 0d.	per pound.
BEST CONGOU TEA at	3s. 4d.	"
RICH RARE SOUCHONG at	3s. 8d.	"
GOOD GREEN TEA at	3s. 4d. and 3s. 8d.	"
PRIME GREEN TEA at	4s. 0d.	"
DELICIOUS GREEN TEA at	5s. 0d.	"

We strongly advise our Friends to purchase largely at our present prices, as Teas are getting dearer. Those who purchase now will save money.

BEST PLANTATION COFFEE 1s. per lb. BEST MOCHA COFFEE 1s. 4d. per lb.

Tea or Coffee, to the value of 40s., sent carriage free to any part of England, by

PHILLIPS & COMPANY, TEA MERCHANTS,

No. 8, KING WILLIAM STREET, CITY, LONDON.

CHUBB'S LOCKS, FIRE-PROOF SAFES, and CASH BOXES.

CHUBB'S PATENT DETECTOR LOCKS give perfect security from False Keys and Picklocks, and also detect any attempt to open them. They are made of all sizes, and for every purpose for which locks are applied, and are strong, secure, simple, and durable.

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THE

ART-JOURNAL ADVERTISER.

No. 186. LONDON: DECEMBER, 1853.

DEPARTMENT OF SCIENCE AND ART, MARLBOROUGH HOUSE, PALL MALL.

LECTURES to be delivered in the Theatre during the AUTUMN and WINTER SESSION, 1853-54.

Professor SEMPER. On ARCHITECTURE, PRACTICAL CONSTRUCTION, and PLASTIC ART GENERALLY (Five Lectures). Friday Evenings, 11th, 18th, 25th November, 2nd and 9th December, at 9 o'clock.

O. HUDSON, Esq. On SURFACE DECORATION (Two Lectures). Friday Evenings, 16th and 23rd December, at 9 o'clock.—On the VARIETIES of LACE (Two Lectures). Wednesday Afternoons, 4th and 11th January, at 3 o'clock.

R. WORNUM, Esq. On the HISTORY of ORNAMENTAL ART (a Course of Twelve Lectures). Monday Evenings at 9 o'clock, and repeated on Tuesday Afternoons at 3 o'clock. The Course will begin 14th and 15th November, and will be continued each successive Monday and Tuesday at the same hours.

JOHN MARSHALL, Esq., F.R.C.S., &c. &c. On the HUMAN FORM (a Course of Eight Lectures). Every Friday Evening at 9 o'clock, commencing 6th January, 1854.

JOHN THOMPSON, Esq. On WOOD ENGRAVING (Three Lectures). On Wednesday Evenings, commencing 7th December.

J. C. ROBINSON, Esq., F.S.A. On the MUSEUM of the DEPARTMENT. Wednesday Evening, 30th November, at 9 o'clock, and repeated on Thursday Afternoon, 1st December, at 3 o'clock.

MONTHLY SALE OF PICTURES, DRAWINGS, AND WORKS BY MODERN ARTISTS, *the originality of which will be guaranteed to the purchasers.*

MR. GEO. ROBINSON respectfully notifies that his next Sale will take place at his Rooms, 21, Old Bond-street, this day, Thursday, December 1, 1853, at 1 precisely, and will include specimens by the following Artists—

Anthony.	Gardiner.	Pritchett.
Bond.	Havell.	Rippingill.
Carmichael.	Hulk.	Rolt.
Clint.	Jones.	Salter.
Collins, R.A.	Lancaster.	Soper.
Cole.	Le Jeune.	Stuart.
Davis.	Mc Ian	Travers.
Deane.	Niemann.	Vickers.
Dighton.	Pearsall.	Wingfield.
Elmore, A.R.A.	Percy.	Woolmer.
Etty, R.A.	Pickersgill, A.R.A.	Wells.
Fenn.	Pilleau.	Wylie, &c.

May be viewed two days prior, and catalogues had.

TO BE SOLD till the 31st of December, several ORIGINAL OIL PAINTINGS BY THE OLD MASTERS. A Landscape, Animals, and two Genre pictures (Hermits in their Cells): original Paintings by the celebrated DIETRICH (Dittrich), in excellent preservation. Also, a Portrait of Aurora Königsmark, by SYLVESTER. Address, post paid, Mr. B. SCHIER, Kreutzstrasse, No. 8, Leipsic.

INSTITUTION FOR THE DIFFUSION OF KNOWLEDGE. PRESTON.

NOTICE TO ARTISTS.

A SECOND EXHIBITION OF PAINTINGS, Water Colour Drawings, Architectural Designs, Modelling, Sculpture, and Medalling, will be open in the Gallery of the Institution, in the early part of the ensuing year.

PATRON.

THE RIGHT HONOURABLE THE EARL OF SEFTON.

President of the Institution and Chairman of the Exhibition Committee,—THOMAS BIRCHALL, ESQUIRE.

All Works of Art intended for Exhibition must be sent before the 10th of January, 1854—those from London, to Mr. JOSEPH GREEN, 14, Charles-street, Middlesex Hospital, addressed "FOR PRESTON;" and from the Country, per Goods Train, addressed to the Honorary Secretary, at the Institution, Preston. The Carriage of Works of those Artists only to whom the Circular is sent will be paid for by the Committee.

Due care will be taken of all Works of Art received for Exhibition; but the Committee will not be answerable for any injury or loss, by fire or otherwise.

All Works of Art must be accompanied by a note describing them as they may be wished to be inserted in the Catalogue to be printed; and at the back of each frame, if pictures or drawings, or on some portion of the work, if statuary, must be written or inscribed the name of the Artist, and the number (if more than one) to which it refers in his list.

The prices of Works to be disposed of, must be communicated to the Honorary Secretary; and on all sold during the Exhibition, whether by the Officers of the Institution or by the Artists of any such Works themselves, a commission of ten pounds per centum will be payable, and also the costs of carriage.

The surplus funds accruing from the Exhibition, or from Subscriptions to the Exhibition Fund, will be applied to the purposes of the Institution.

By Order of the Committee,
JOHN BURTON, Honorary Secretary.

Preston, Nov. 10th, 1853.

TO DESIGNERS, ENGRAVERS, AND ARTISTS generally. The STEAM ENGINE MAKERS' SOCIETY are desirous of obtaining a CHASTE DESIGN for an Emblem, to represent the leading features in the History of the Steam Engine, likewise to be emblematical of Unity, Brotherhood, and Philanthropy. Parties wishing to compete for the above, may obtain further information respecting size, terms, &c., on application by letter prepaid to the Secretary.

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MAW & CO., send free per post their NEW BOOK OF DESIGNS (with Prices), adapting this most durable, economical, and decorative production of Mediæval Art to Entrance Halls, Passages, Conservatories, Verandahs, and every description of modern and ancient Building.

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The SCHOOL is NOW OPEN for instruction in all branches of Photography, to Ladies and Gentlemen, on alternate days, from Eleven till Four o'clock, under the joint direction of T. A. MALONE, Esq., who has long been connected with Photography, and J. H. PEPPER, Esq., the Chemist to the Institution.

A Prospectus, with terms, may be had at the Institution.

PHOTOGRAPHIC PICTURES.—A Selection of the above beautiful productions may be seen at BLAND & LONG'S, 153, Fleet-street, where also may be procured Apparatus of every description, and Pure Chemicals for the practice of Photography in all its branches.

A Catalogue of Photographic Apparatus may be had on application.

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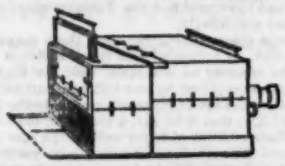
Photographical Instrument Makers and Operative Chemists, 153, Fleet-street, London.

STEREOSCOPES AND STEREOSCOPIC PICTURES.—BLAND & LONG, 153, Fleet-street, Opticians and Photographical Instrument Makers, invite attention to their stock of STEREOSCOPES of all kinds and in various materials, also to their large assortment of STEREOSCOPIC PICTURES for the same in DAGUERREOTYPE, on PAPER, and Transparent Albumen Pictures on GLASS. These Pictures, for minuteness of detail, and truth in the representation of natural objects, are unrivalled.

PHOTOGRAPHIC CAMERAS.



OTTEWILL'S REGISTERED DOUBLE-BODIED FOLDING CAMERA is superior to every other form of Camera from its capability of elongation or contraction to any focal adjustment, its portability, and its adaptation for taking either views or portraits.

The Camera may be had of A. Ross, 2, Featherstone-buildings, High Holborn.

Every description of Camera, Slides, or Tripod Stands may be obtained at his *Manufactory*, 24, Charlotte-terrace, Copenhagen-street, Barnsbury-road, Islington.

THE TRADE SUPPLIED.

New Inventions, Models, &c., made to order, or from drawing.

M. PILLISCHER, OPTICIAN & ACHROMATIC MICROSCOPE MAKER, late of 398, Oxford-street, begs to inform his friends and the public that he has REMOVED to more extensive premises, 88, NEW BOND-STREET, one door from Oxford-street. Spectacles, Opera Glasses, Telescopes, Barometers, Thermometers, &c., of first-rate workmanship, at moderate prices.—Photographic Apparatus, Stereoscopes, and every requisite for the practice of Photography in all its branches.

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A LARGE STUDIO TO BE LET, about 30 feet square and 20 feet high. For farther particulars apply at Mr. NEWSON'S Deal Yard, Grosvenor Row, Pimlico.

LESSONS IN DRAWING AND PAINTING IN WATER-COLOURS.

TO SCHOOLS AND FAMILIES.—AN ARTIST, who has studied in Paris under Picot, Membre de l'Institut des Beaux Arts, and in London under two distinguished members of the Society of Painters in Water Colours, now receives Pupils, and offers the additional advantage of communicating his lessons in French, if desired. The highest references to Ladies and Gentlemen's schools, private pupils, and eminent professional men. For terms, &c., address WM. HOPKINS, 31, Upper Charlotte-street, Fitzroy-square. At home on Tuesdays and Saturdays.

GUM MASTIC.

THE CROP OF THIS YEAR is estimated at 2000 Okes, being half that of last year, and the stocks on hand being almost totally exhausted, there will be a great scarcity during the next season. Parties wishing to procure a supply of pure Mastic, or Mastic Varnish, may at present obtain some at MILLER'S Artists' Colour Manufactory, 53, Long Acre, London. In consequence of the high price, spurious varnishes are now made, and sold under the name of Mastic Varnish, that do not contain one particle of the real gum, but are useless and destructive to pictures.

ENGRAVINGS AND ETCHINGS.

GEORGE LOVE, 81, BUNHILL ROW, FINSBURY, LONDON, informs Collectors he has on Sale a valuable and rare assemblage of Engravings and Etchings by and after Berghem, Teniers, Ostade, Rembrandt, Gerard-Douw, Goltzius, &c. A Catalogue forwarded for two postage stamps. Part 1, containing Engravings by Earlom, Raphael-Morghen, Wille, Strange, Woollett, &c., sent for two stamps.

Also a List of Engravings after J. M. W. Turner, R.A. may be had for two stamps.

*** Established above 50 years.

DRAWING PENCILS.—GILBERT and CO.'S Celebrated Prize Medal DRAWING and COMMERCIAL PENCILS, 2s. per dozen: specimen set, 1s., or post-free, 14 stamps. Woodley's Progressive Drawing Book, 2s. 6d.; Economic Sketching Books, to copy in, 3d., 6d., 1s., 1s. 6d., and 2s. each. School Books of all kinds supplied, and a large discount allowed by JOHN HOLDING WOODLEY, 30, Fore Street, City, London. All the London Newspapers supplied.

MAYALL'S DAGUERREOTYPE PORTRAIT GALLERIES,

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MR. MAYALL invites inspection of his newly patented process for producing crayon effects in daguerreotype miniatures, also his extensive collection of original portraits of Parliamentary, scientific, literary, and theatrical celebrities. Portraits taken daily in the highest style of art.

"Mr. Mayall's crayon pictures are much distinguished for the beauty of their execution—the tint being harmonious and neutral, the various textures of flesh, hair, drapery, &c., discriminated with a painter's taste, and an entire absence of a certain commonness of aspect which has tended hitherto to disparage this art."—*Athenæum, May* 28, 1853.

"We must admit that we have never seen anything in photographic portraits so truly artistic as these; they have all the force and beauty of an exquisite mezzotinto engraving, hence the appropriate name of 'crayon portraits,' by which Mr. Mayall designates them. We saw, in his gallery, a score or two of portraits of men whom we know personally; each one was *the man* himself—a living likeness, such as the most skilful painter could never set before us: they are as far superior to the multitude of photographic caricatures one sees in every great thoroughfare, as a delicate engraving on steel or copper is to a coarse woodcut."—*Art-Journal, October*, 1853.

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A COMPLETE SET OF APPARATUS FOR £4 4s. containing an Expanding Camera, with warranted Double Achromatic Adjusting Lenses, a Portable Stand, Pressure Frame, Levelling Stand, and Baths, complete.

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Greatly reduced in price. New price list gratis. At

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N.B.—Mr. RICHARDSON continues to give Lessons at the above address.

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INCORPORATED BY ACT OF PARLIAMENT.

The Committee of Management beg to announce that with a view to Celebrate the Opening of the New Wing and to assist the Fund for Fittings and Furniture,

A GRAND BAZAAR

Will be held in June next, and by the kind consent of George Dear, Esq., in the beautiful grounds of The Pavilion, Hans-place Chelsea, the property of Sir Francis Shackburgh, Bart.

THE COMMITTEE earnestly call upon a generous and benevolent public, to whom an appeal on behalf of this Charity has never been made in vain, to assist them in carrying on their efforts to complete the Hospital, by preparing such useful and ornamental articles as may be considered suitable for the occasion.

The interior works of the new wing, which will accommodate 140 additional patients, are being proceeded with as rapidly as possible, and no effort will be spared for extending to the utmost the usefulness of this Charity, which combines as many important objects as can be found united in any charitable institution.

A donation of £31 10s. constitutes a life-governor, and an annual subscription of £3 3s. a governor.

Subscriptions and donations are received by Barclay and Co.; Cocks, Biddulph; Coutts and Co.; Drummond and Co.; Glyn, Halifax, Mills, and Co.; Hanbury and Co.; Herries, Farquhar, and Co.; Ransom and Co.; Williams, Deacon, and Co.; and also by F. and J. Rivington, 3, Waterloo-place; Hatchard and Son, 187, Piccadilly; and Nisbet and Co., 21, Berners-street, Oxford-st.

PHILIP ROSE, Hon. Sec.
Brompton, Nov. 1853. OSBORN P. CROSS, Sec.

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PARTIES desirous of INVESTING MONEY are requested to examine the Plan of this Institution, by which a high rate of Interest may be obtained with perfect Security.

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The policies are indisputable, except in cases of palpable fraud.

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The Bonus added to Policies from March, 1834, to December 31, 1847, is as follows:—

Sum Assured.	Time Assured.	Sum added to Policy in 1841.	Sum added to Policy in 1848.	Sum Payable at Death.
£		£ s. d.	£ s. d.	£ s. d.
5000	13 yrs. 10mnts	682 6 8	787 10 0	6470 16 8
*1000	7 years	.....	157 10 0	1157 10 0
500	1 year	.....	11 5 0	511 5 0

* EXAMPLE.—At the commencement of the year 1841 a person aged 30 took out a policy of £1000, the annual payment for which is £24 1s. 8d.; in 1847 he had paid in premiums £168 11s. 8d.; but the profits being 2½ per cent. per annum on the sum insured (which is £22 10s per annum for each £1000), he had £157 10s. added to the policy, almost as much as the premiums paid.

The premiums, nevertheless, are on the most moderate scale, and only one-half need be paid for the first five years, when the Insurance is for life. Policy Stamps paid by the Company. Every information will be afforded on application to the Resident Director.

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The Company was originally a strict Proprietary one. The Assured, on the participating scale, now participate quinquennially in four-fifths of the amount to be divided.

The Directors have availed themselves of the more accurate information recently obtained as to the rate of mortality amongst assured lives, and have modified the Tables originally constructed for the Company accordingly.

The Rates now charged are lower than those required by many of the Offices, and, as compared with them, a Bonus is in fact at once secured by effecting an assurance with the Eagle Company. Thus, the Premium required by one Office in particular for assurance of £1,000, at the age of 20, would secure, in the Eagle Office, no less than £1,250, that is to say, a Policy for the same amount, with an immediate addition of 25 per cent. to the sum assured.

To the present time (1853) the Assured have received from the Company, in satisfaction of their claims, upwards of £1,400,000.

The amount at present assured is £3,000,000 nearly, and the income of the Company is about £130,000.

At the last Division of Surplus, about £120,000 was added to the sums assured under policies for the whole term of life.

The lives assured are permitted, in time of peace, and not being engaged in mining or gold digging, to reside in any country,—or to pass by sea (not being seafaring persons by profession) between any two parts of the same hemisphere—distant more than thirty-three degrees from the Equator, without extra charge.

Deeds assigning policies are registered at the Office, and assignments can be effected on forms supplied therefrom.

The annual reports of the Company's state and progress, Prospectuses and Forms, may be had, or will be sent, post free, on application at the Office, or to any of the Company's Agents.

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N.B.—NO CHARGE MADE FOR POLICY STAMPS.

The present Septennial period, prior to the next Division of Profits will terminate on the 2nd July, 1854:—All Policies now effected (and afterwards continued in force for five years) on the *Participating Scale of Premium*, will share in the Surplus.

For Prospectuses and Forms of Proposal apply at the Offices as above, or to any of the Company's Agents.

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Premiums to Assure £100.				Whole Term.	
Age.	One Year.	Seven Years.		With Profits.	Without Profits.
	£ s. d.	£ s. d.		£ s. d.	£ s. d.
20	0 17 8	0 19 1		1 15 10	1 11 10
30	1 1 3	1 2 7		2 5 5	2 0 7
40	1 5 0	1 6 9		3 0 7	2 14 10
50	1 14 1	1 19 10		4 6 8	4 0 11
60	3 2 4	3 17 0		6 12 9	6 0 10

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Assurers on the Bonus system are entitled, at the end of five years, and afterwards annually, to participate in four-fifths, or 80 per cent. of the profits.

The profit assigned to each policy can be added to the sum assured, applied in reduction of the annual premium, or be received in cash.

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One-half of the "whole term" premium may remain on credit for seven years, or one-third of the premium may remain for life as a debt upon the policy at 5 per cent., or may be paid off at any time without notice.

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The Hon MR. JUSTICE ERLE.
NASSAU W. SENIOR, Esq., Master in Chancery.
CHARLES PURTON COOPER, Esq., Q.C., LL.D., F.R.S.
GEORGE CAPRON, Esq.

POLICIES in this Office are indisputable, and the Assured will find all those other advantages and facilities which the more modern practice of Offices has proved may with safety be adopted.

Policies becoming claims between the periods of division are entitled to a bonus in addition to that previously declared.

No charge is made for policy Stamps.

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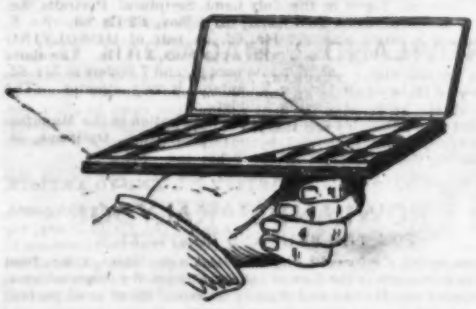

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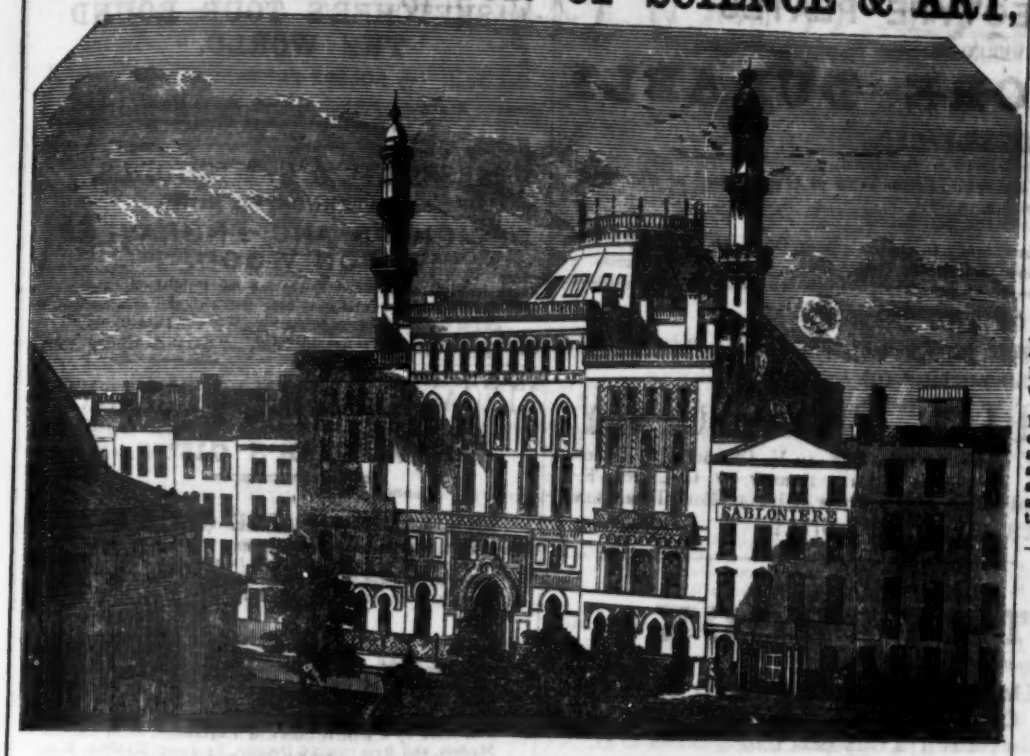

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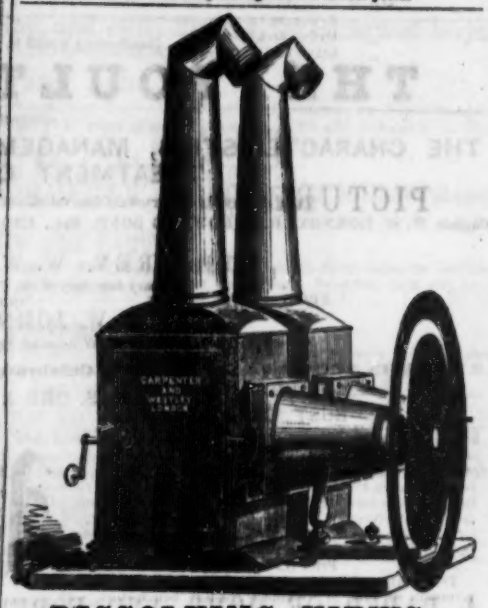

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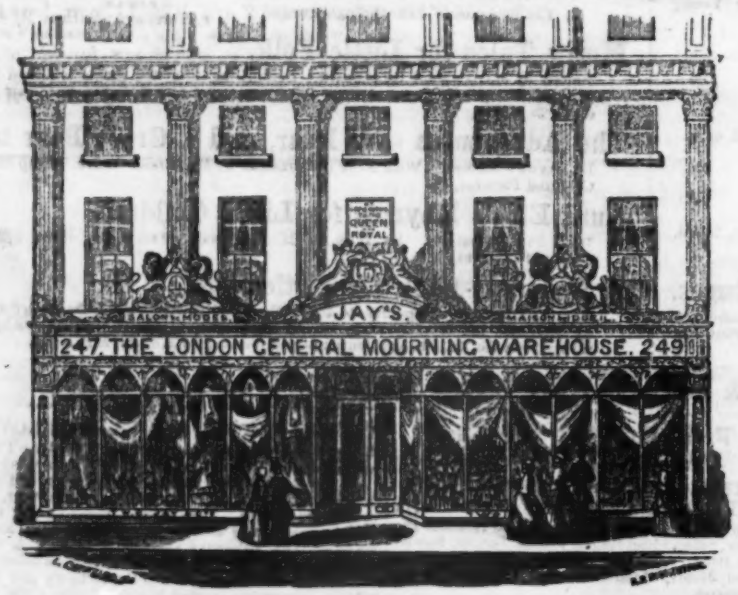

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SOUTHGATE and BARRETT beg also to call PARTICULAR ATTENTION to the circumstance, that the copies which will be included in the forthcoming Sale will be the LAST that can ever be obtained, as the DRAWINGS from which the impressions have been taken will be EFFACED FROM THE STONES *in the Rooms, and During the Progress of the Sale,* thereby furnishing the only sure guarantee that no inferior impressions can ever be issued, and securing to the purchasers at the sale the *rarity* and *enhanced* value of the present copies.

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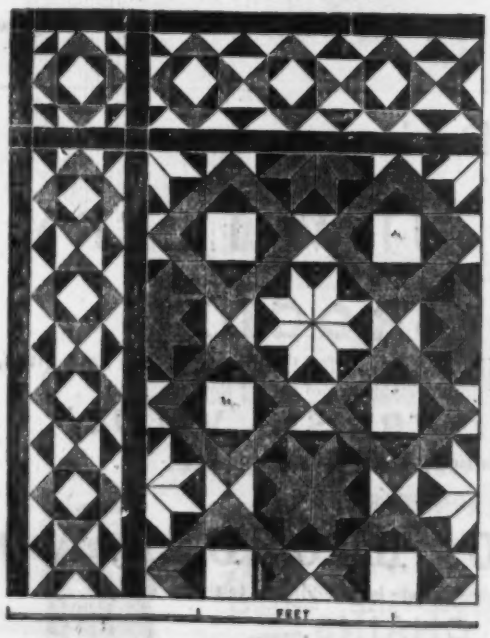

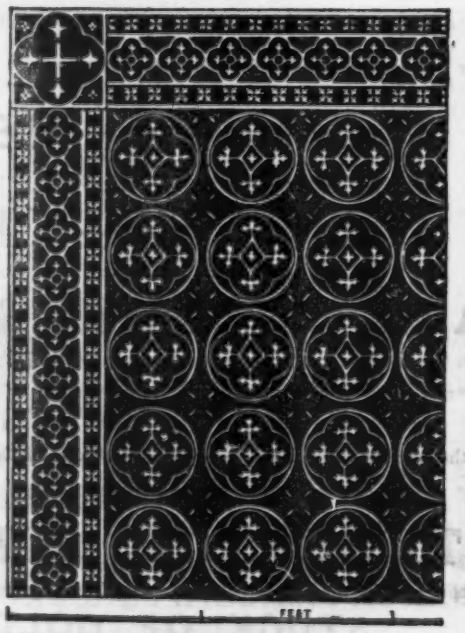

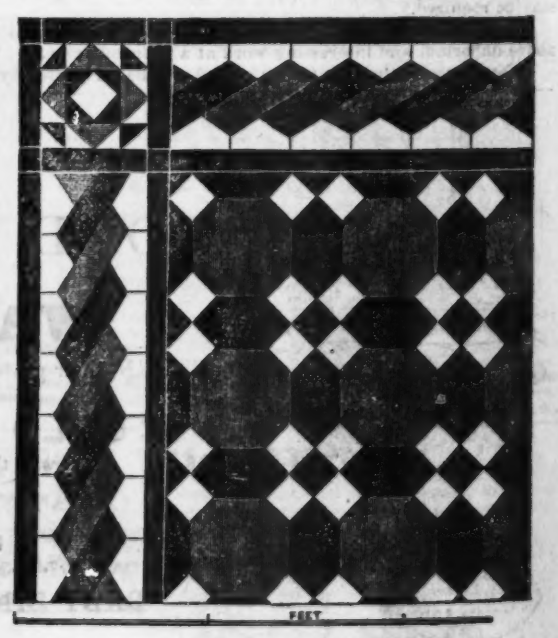

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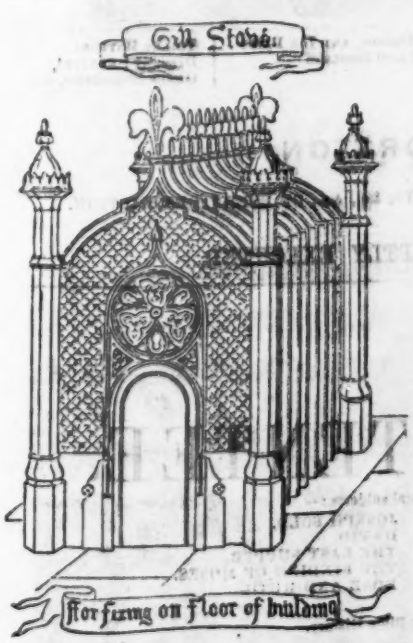

STUART & SMITH,

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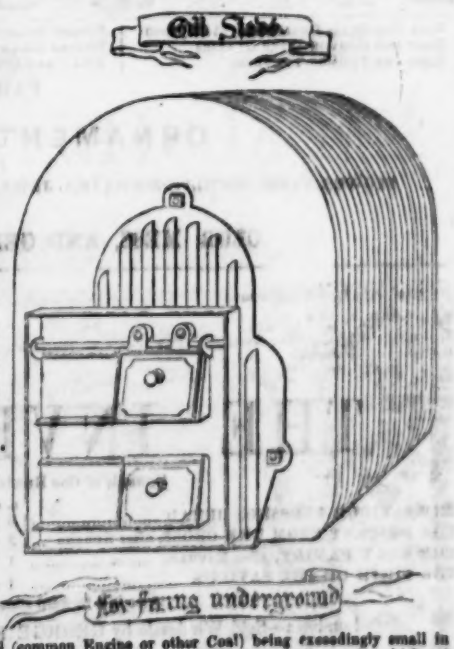
PATENTED BY THE LATE JOHN SYLVESTER, ESQ., C.E.



THE generally unwholesome character of Air warmed by the ordinary Metal Stove, has become a matter of universal complaint, and without enquiry the conclusion is, that the evil is in the nature of the material employed, instead of in the mode of employing it, the mischief wholly arising from the very different powers by which Iron and Atmospheric Air conduct heat.

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The PATENT GILL STOVE accomplishes what is here pointed out in the following manner:—The Stove is formed of cast-iron plates (termed by the Patentee "Gills"), a number of them being ornamental and bolted together. The superficial area of each Gill exposed to the fire is about half a foot, whilst that exposed to the Air is seven feet, or in the ratio of 1 to 12 nearly.

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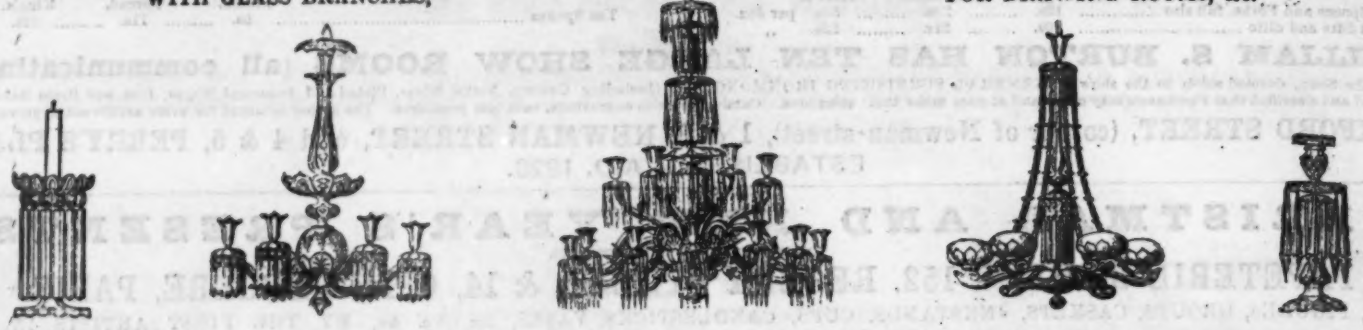

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